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ABSTRACT

In this curriculum guide a flexible music program is offered that provides a variety of interesting and challenging courses for pupils in grades 9 through 12. The objective is to present a musical education program to meet the wide range of needs of different pupils many of whom will use music as a hobby or to enrich their cultural background. Emphasis is upon courses consisting of three important and specific areas in: 1) skill development that includes various kinds of vocal, instrumental and keyboard experiences; 2) musical knowledge that comprises courses in general music, music history and literature, music theory, foundations of music, composition, and conducting; and 3) attitude development offering enrichment activities that help students achieve objectives representing greater personal music involvement. A minor portion of the syllabus is devoted to general information useful to both administrators and music teachers, providing a general frame of reference for the development of a high school music program. (SJM)

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Music in the HIGH SCHOOL

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A SYLLABUS FOR GRADES 9 THROUGH 12

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
Bureau of Secondary Curriculum Development
Albany, New York 12224
1972

ED 069595

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MUSIC IN THE HIGH SCHOOL

A Syllabus in Music, Grades 9–12

The University of the State of New York/The State Education Department/Bureau of Secondary Curriculum Development
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1972

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Foreword

Changing ideas in educational foundations these past years have made it desirable to revise our thinking on music education. In this syllabus for grades 9 through 12 the aim has been to build a modern, flexible program of music study and activities based on these qualities.

The present syllabus presents a variety of courses sufficiently interesting to challenge every pupil to profit from opportunities music offers. Such variety also makes it possible to provide music education appropriate to the wide range of needs of different pupils. New courses have been designed for the large proportion of pupils who will use music as a hobby or to enrich their cultural background. Traditional courses for the music major have had their objectives restated on the basis of the most contemporary educational thought.

Another portion of the syllabus is devoted to general information useful to both administrators and music teachers. It provides a general frame of reference for the development of a high school music program.

The manuscript for this syllabus was initiated and prepared by A. Theodore Tellstrom, Chief, Bureau of Music Education, with major assistance from his three associates, Eugene J. Cunningham, John A. Quatraro, and Charles J. Trupia. The Bureau is indebted to Robert B. Brown, School District No. 5, Levittown; R. Daniel Mooney, Carmel Central School District No. 2; Glenn Soellner, Burnt Hills-Ballston Lake Central School; and Robert B. Washburn, SUC, Potsdam, who contributed sections to the manuscript.

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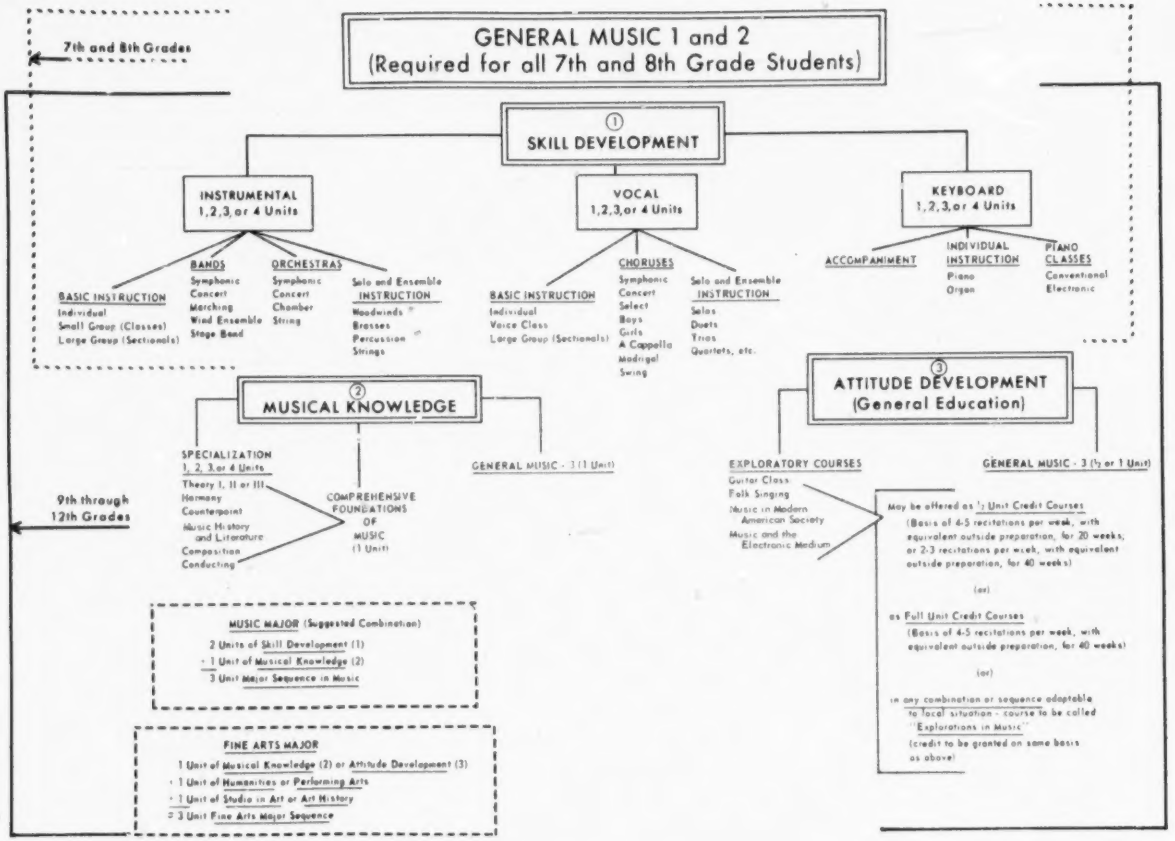
7th and 8th Grades
GENERAL MUSIC 1 and 2
(Required for all 7th and 8th Grade Students)
① SKILL DEVELOPMENT
INSTRUMENTAL 1, 2, 3, or 4 Units
VOCAL 1, 2, 3, or 4 Units
KEYBOARD 1, 2, 3, or 4 Units
BASIC INSTRUCTION
Individual
Small Group (Classes)
Large Group (Sectionals)
BANDS
Symphonic
Concert
Marching
Wind Ensemble
Stage Band
ORCHESTRAS
Symphonic
Concert
Chamber
String
Solo and Ensemble INSTRUCTION
Woodwinds
Brasses
Percussion
Strings
BASIC INSTRUCTION
Individual
Voice Class
Large Group (Sectionals)
CHORUSES
Symphonic
Concert
Select
Boys
Girls
A Cappella
Madrigal
Swing
Solo and Ensemble INSTRUCTION
Solos
Duets
Trios
Quartets, etc.
ACCOMPANIMENT
INDIVIDUAL INSTRUCTION
Piano
Organ
PIANO CLASSES
Conventional
Electronic
② MUSICAL KNOWLEDGE
SPECIALIZATION
1, 2, 3, or 4 Units
Theory I, II or III
Harmony
Counterpoint
Music History and Literature
Composition
Conducting
COMPREHENSIVE FOUNDATIONS OF MUSIC
(1 Unit)
GENERAL MUSIC - 3 (1 Unit)
③ ATTITUDE DEVELOPMENT
(General Education)
EXPLORATORY COURSES
Guitar Class
Folk Singing
Music in Modern American Society
Music and the Electronic Medium
GENERAL MUSIC - 3 (½ or 1 Unit)
May be offered as ½ Unit Credit Courses
(Basis of 4-5 recitations per week, with equivalent outside preparation, for 20 weeks; or 2-3 recitations per week, with equivalent outside preparation, for 40 weeks)
(or)
as Full Unit Credit Courses
(Basis of 4-5 recitations per week, with equivalent outside preparation, for 40 weeks)
(or)
in any combination or sequence adaptable to local situation - course to be called "Explorations in Music"
(credit to be granted on same basis as above)
9th through 12th Grades
MUSIC MAJOR (Suggested Combination)
2 Units of Skill Development (1)
+ 1 Unit of Musical Knowledge (2)
3 Unit Major Sequence in Music
FINE ARTS MAJOR
1 Unit of Musical Knowledge (2) or Attitude Development (3)
+ 1 Unit of Humanities or Performing Arts
+ 1 Unit of Studio in Art or Art History
= 3 Unit Fine Arts Major Sequence

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Introduction

Historically, education has dealt with a purely intellectual program. Emphasis has therefore been placed upon objectivity or the development of outer man to the neglect of the subjective aspects of inner man. Educational institutions have defended this dominion of objectivity even when matters other than those intellectual have been in desperate need of attention.

Students, as well as educators, are demanding change. The new education must be dynamically different. It must deal with all aspects of life in new and exciting ways. Education must consider the whole man — not just the intellectual side, but the subjective side as well. According to Bloom, the affective domain, that which deals with interests, attitudes, values, appreciation, and adjustment, becomes of profound significance if a complete educational experience is to be provided. Objectives that represent the cognitive domain, through the development of intellectual abilities and skills, remain important but they must be set in proper balance and perspective.

Recently, there has been an unmistakable change in attitude toward the arts. While science and subjects closely related to it are of extreme importance in a technological society, they cannot provide the formula to develop man's capacity to appreciate and to feel. The arts must maintain a place of importance alongside other areas of study. In this way the objective and the subjective aspects of education can be brought together in an equal balance. If man is to continue successfully through a constant process of renewal, *all* aspects of education must become relevant to this process.

Love of music is universal. Music has been produced through the ages because playing, singing, and listening to others perform are delightful, satisfying experiences. Whether it expresses joy, love, sorrow, fear, or faith, music affords a means of portraying all the emotions that are part of normal living. Expression of feeling through creative activities is essential for the stability of the individual within himself and for his effective participation as a member of social groups. As our daily life becomes more mechanized, more routine, music is

more than ever necessary to relieve monotony and add to the enjoyment of living. Judged by these and other values, music deserves an important place in the curriculum where it can contribute best to the objectives of the high school.

Objectives

The contribution of music to the curriculum is by nature a subjective one and, like all art, esthetic stimulus and response is the medium for communication. The following are objectives of the program of music education:

- To expand the ability, based upon the pupil's natural love for music, to respond to it with greater and deeper understanding through a knowledge of its melodic, rhythmic, and harmonic properties and experience with the art. By perceiving the structural elements or by understanding the organizational concepts of music the development of musicality takes place. Skill, knowledge, and insight are basic to musical growth.
- To emphasize the intellectual and emotive qualities of music by helping the student recognize the means of expression most suitable to him and to offer him the opportunity to explore and develop his talents in music.
- To involve each student to the degree of his muscial capacity in order to make him a more sensitive, discriminating, and creatively aware person.
- To acquaint the student with his musical heritage. A total music program should include the great folk music and classics of the non-Western as well as the Western world in order that appropriate recognition can be given to all artistic expression which has contributed to present-day culture.
- To provide an effective medium through which students can learn to relate to one another as well as to society and the world.
- To motivate the student to explore a variety of musical literature in order that he may discover the value of music as a desirable mode of expression. An appropriate musical setting should be established through a repertory to include not only music of the past but of the present as well.
- To help students find values through esthetic experiences.

The Music Education Program

The program of music education in the high schools of New York State consists of three important and specific areas of emphasis:

Skill Development
Musical Knowledge
Attitude Development

The flow chart on page iv outlines a program that can be adapted to various school situations.

I. SKILL DEVELOPMENT

All musically capable and talented pupils are encouraged to participate in at least one phase of skill development. This includes the various kinds of vocal, instrumental, and keyboard experiences.

Individualized and class instruction should be a regular music offering. During such periods of instruction, each pupil should perform individually as well as with others. Instruction in theory as well as in the techniques of performance should be stressed. Lessons are assigned and outside practice is required. In most instances, this instruction should be considered part of the organizational framework of the chorus, orchestra, or band; therefore, no additional credit is given. Specific guides are provided by the Bureau of Music Education to assist teachers in implementing such instruction, so this aspect of the program will not be emphasized in this syllabus.

Performing groups become ideal activities for further expanding the student's general musicianship and for providing a continuance of a specialized musical momentum built up from the elementary grades. The choir, band, and orchestra involve those who look to music as an avocation and others who anticipate making some aspect of music their profession.

Some desirable pupil objectives of participation in performance groups are:

- To enjoy music more fully through active participation in performing organizations.

- To become more sensitive to the esthetic values in music.
- To become acquainted with a wide variety of music literature representing all styles and periods.
- To contribute to the musical life of the school and community by providing demonstrations, clinics, and concerts.
- To acquire skills of reading music.
- To correlate cultural heritages through the medium of music which will contribute to a much needed understanding of all ethnic groups.
- To acquire the habit of concentrated listening.
- To acquire techniques of effective performance to include phrasing, dynamics, tone, balance, blend, attacks, and releases.
- To develop concepts in musical content, structure, and style.
- To acquire the ability to express the mood and spirit of each composition accurately and effectively.

A notable change in concept with regard to the role of these performing organizations has recently become recognized. They are no longer viewed by the more progressive music educators as solely organized for the purpose of performance. Rather, performing organizations are recognized as a distinct part of the educational process. Each rehearsal is not only devoted to development of skill and problems of ensemble playing, but to the further understanding of concepts incorporated within musical content, structure, and style. The performing groups have extended their services by holding themselves responsible and capable of providing opportunities to contribute to the musical growth of the general student body by means of demonstrations, clinics, and concerts. While public performances within the community remain desirable from a musical standpoint as well as from the point of view of good public relations, they should be considered products of the program rather than principal objectives.

Rehearsals

A rehearsal of the full ensemble for a class period includes warming-up exercises, work on technical details, sightreading new materials, ear training, and perfecting current selections under study. The objectives of the rehearsal are becoming broadened so that participants learn not only the techniques of ensemble playing to improve

their vocal or instrumental skills, but also have opportunities for directed listening, analysis, and demonstration designed to foster a finer understanding of the structure and of the art of music.

Individualized Instruction

In addition to conducting full ensemble rehearsals, the band, orchestra, or chorus teacher usually carries the responsibility for regularly scheduled sectional rehearsals, small ensembles, and an individualized instruction program for the members of his group. Individuals and/or small classes may be scheduled in a variety of ways. One of the most successful is the rotation system which permits homogeneous grouping without interfering with students' other academic pursuits. Individualized instruction is designed to promote growth in technical and musical proficiency.

Teachers of performance groups must also be allowed time to select appropriate music and instructional materials and to plan the course of study and the overall program of instruction.

Repertory

In recent years music educators have demonstrated a much broader view with regard to the variety of literature used. Music representing all the major art periods is employed to an ever greater degree. Much more is known about medieval and Renaissance music and consequently a great deal more of this music has been recently published. Twentieth century music includes a broad spectrum of expression. Among the important " schools " are the following: Post Romanticism, Impressionism, Neo-Classicism, Neo-Baroque, Expressionism, Primitivism, Neo-Nationalism, Neo-Romanticism, Serialism/Twelve-tone writing, Aleatoric music, Electronic music, and Jazz.

While it is impossible at any particular time to tell what music will best represent the period in proper historical perspective, today's students must hear and perform contemporary works in order to develop some criteria for making judgments about them. Music teachers are urged to include this music along with the familiar repertory.

Credit

The amount of credit for participation in performing groups shall be granted in accordance with the following: Members of performing groups in grades 9 through 12 receive one unit of credit a year for four or five periods of full ensemble rehearsals a week with equivalent

time spent in outside preparation (or one-half unit of credit for two or three full ensemble rehearsals, including a proportionate amount of outside preparation time). Each rehearsal period must be at least 40 minutes in length.

The basis for credit is the same as for any other secondary school course and requires an amount of time spent on outside preparation equal to that spent in rehearsal. Outside preparation may include sectionals, individualized instruction, private study, and home practice.

Performing group rehearsals treated as laboratory courses require no outside preparation. In this case, the amount of credit allowed should be reduced to one-half the amount specified above.

Credit for participation in band and orchestra is often combined and listed in the school records as " instrumental music." Likewise, participation in two or more choral organizations, such as mixed chorus, a cappella choir, or girls' or boys' glee club, may be combined and credit allowed under the single title of " chorus." " Performing music " is the title adopted by some schools to represent all electives in the skill development area.

The continued approval of credit by the State Education Department for music performing groups is conditioned upon the following: Rehearsals must be conducted as regular classes; a sequential program of instruction is planned; the organization must be conducted by a properly qualified and certified instructor; and satisfactory standards of performance must be maintained. Music organizations, as well as the overall music program of every school, are subject to periodic evaluation by the State Education Department.

Credit for music instruction outside the regular school program is discussed under Private Music Study.

CHORUSES

Singing is the universal form of musical expression. It is a normal life activity for nearly everyone. Singing conveys emotions and interprets feelings and sensitivities. Group singing has consequently become one of the major activities of the school program from kindergarten to graduation.

School choruses range in size and type from the general chorus to the select choir and small vocal ensembles. Each has its place in the school music program.

The general chorus may serve in some schools as a trying-out organization for the more advanced or special chorus. Sightreading should be emphasized, and singers who may not have had much previous experience should be taught how to read music. A wide variety of works should be sung in order to acquaint students with various types of choral literature and to develop concepts and performance skills associated with varying musical content, structures, and styles. Such an organization might include mixed, treble, or male voices. Smaller vocal combinations such as madrigal, folk, or pop might be established with aims and goals according to the general ability and interest of the group.

Symphonic, concert, a cappella, and select choruses provide special opportunities for the more musically capable and talented to achieve a higher degree of perfection in performing choral music and refinement of understandings of the structure and style of music. Combined performances with orchestra or band provide excellent learning situations. The highest standards of choral performance become of paramount importance. These can be achieved only through phases of choral technique which include tone quality, diction, phrasing, rhythm, and expression.

The instruction program should include sectional rehearsals and individual or class instruction as well as full ensemble rehearsals. A rotating schedule of classes may be used to advantage. Individualized vocal instruction should emphasize technical advancement and the development of concepts relating to musical content, structure, and style through materials other than the concert music used in full ensemble rehearsals.

ORCHESTRAS

The school orchestra program affords students a wide choice of instruments and a wealth of musical literature to study. Tonal qualities associated with the symphony orchestra are unique, and for centuries performing organizations of this kind have been a favorite medium of concert goers, an area of experimentation and development by noted composers, and an accompaniment to other musical forms.

While the traditional symphonic orchestra of more than 70 players is the most desirable ensemble, the concert orchestra of 50 players or less is more typically representative in the schools. Schools with limited enrollments can often support a chamber orchestra of fewer than 30 players. A string orchestra is also desirable when enrollment is sufficient to maintain one. Ensembles ranging from trios to octettes are highly encouraged.

The instructional program should include sectional rehearsals and individual or class instruction as well as full ensemble rehearsals. A rotating schedule of instrumental classes may be used to advantage. Individualized instruction should emphasize technical advancement and the development of concepts relating to musical content, structure, and style through materials other than the concert music used in full ensemble rehearsals.

BANDS

Bands have become increasingly popular in the school music program. This kind of performing organization provides a group activity in which pupils learn how to work cooperatively with one another and derive genuine esthetic growth. The instruments are equally suited to both girls and boys.

All previous training of pupils in bandwork culminates in the symphonic or concert band. The instructional program consists of sectional rehearsals, instruction of individual members, small ensemble playing, full ensemble rehearsals, and opportunities for student conducting. The sectional rehearsals are directed not only toward the technical advancement of the pupils in materials used in full ensemble rehearsals but the development of concepts relating to musical content, structure, and style. Individual instruction emphasizes technical progress and solo playing using repertory other than the concert music.

Marching bands and wind ensembles have always enjoyed a great deal of popularity. Recently, stage bands have become increasingly in demand. Most schools who sponsor this particular kind of organization insist that those members also enroll in the regular symphonic or concert band. Valid experiences are provided which assist the individual to understand and appreciate jazz and other popular music; help the student to apply jazz principles to music materials; and encourage him in the areas of contemporary composition, arranging, and improvisation.

ENSEMBLES

Ensembles occupy a prominent place in the applied music program. Participation in these small groups promotes musicianship, independence, and teamwork. Ear training is certain to be further developed by focusing attention upon tone quality, accurate pitch, good blend, and balance. Sightreading, technical facility, and musical taste are also bound to improve through ensemble playing.

The busy music teacher, through careful planning and organizing, can inaugurate an effective ensemble program without noticeably increasing his workload. The most successful ensemble program is one which depends largely upon student leadership primarily in organizational aspects. The role of the teacher is primarily one of providing the encouragement and the motivation as well as the careful coaching and instruction in balance of tone, phrase analysis, stylistic comparisons, and an understanding of form. He can do this by:

- Selecting leaders and personnel of groups;
- Arranging regular rehearsal times and places which are convenient;
- Providing interesting and challenging musical selections;
- Planning suitable places and occasions for the ensembles to perform, such as service clubs, assemblies, festivals, and concerts; and
- Seeking opportunities for participation in district ensembles.

Some of the country's leading instrumental teachers use one regular band or orchestra period each week in which nearly everyone in the entire organization participates in an ensemble. The few members who are not accommodated use the period as an individual practice period. Finding suitable rehearsal places is a prime consideration during school hours under this plan. To facilitate evening rehearsals some directors make a map of students' residential locations and select groups with this in mind.

Pupils who become interested in ensemble playing usually turn out to be the best members of a large performing organization. Leadership, musicianship, musical taste, and appreciation developed through ensemble experiences may well be among the most valuable and enduring outgrowths of the school music education program.

KEYBOARD INSTRUMENTS

Elective piano or organ classes should be taught by a certified specialist who understands group techniques as well as the philosophy and practices of music education. Pupils should have at least 3 years of piano lessons before beginning study on the organ.

Emphasis should be given to the study of various styles and types of compositions regardless of whether the pupil expects to be a professional performer, a teacher, an amateur musician, or an appreciative member of concert audiences. Well-balanced instruction includes ear training, sightreading, and expressive interpretation. Theoretical knowledge of rhythmic patterns, notation, form, and harmony must be associated with actual performance.

The pupil must have experience in music which involves various technical requirements. He should be led to understand the technical preparation necessary to perform the compositions he wishes to play. In this way interest may be aroused in adequate execution of scales and studies, sense of time and rhythm, accurate playing, dynamics, and the acquisition of control of all elements of artistic playing.

Piano and organ classes may be organized as a part of the regular school curriculum and credit may be allowed. If scheduled during the schoolday and at school expense, they can provide a training for many pupils whose parents might not otherwise be able to afford the usual cost of private piano or organ instruction.

PRIVATE MUSIC STUDY

Private music study has been recognized as a legitimate phase of secondary education in the schools of New York State since the early 1920's. Pupils have been allowed to earn credits toward the Regents high school diploma by taking private music lessons from qualified teachers who are not necessarily connected with the faculty of a given district.

The present plan requires one final examination or audition and gives the local administration the prerogative of selecting one competent adjudicator to serve as examiner. The responsibility for approving the private music instruction and for the results of the examination at the end of the year rests with local school authorities.

Excusing Pupils for Private Music Study

Law pamphlet number 12, "Compulsory Education, Including School Census," published by the Law Division of the State Education Department, provides the following regulation:

> Music Lessons. Approved instruction in music may be considered a legitimate part of a pupil's education and he may be excused from school therefore by school authorities. The permission of school authorities for absence for music must be secured in advance and may not be for more than one-half day each week. It is the responsibility of those in charge of schools to arrange such permission as to entail the least possible school loss while meeting so far as is reasonable the needs of the child.

Regulations Governing Applied Music Credit

On the basis of the following regulations, a pupil may earn one-half unit credit per year:

1. Candidates for credit must be regularly registered as high school pupils.
2. Before being admitted for credit, the pupil must have completed at least 1 year's study in the branch of applied music in which he desires credit.
3. Application for credit must be made to the local school. A form similar to form A on page 14 should be filled out during the first month of the school year and should be retained in

the official files of the school for at least 1 year following the completion of the year's study.

4. The pupil must take at least one music lesson a week, not less than 30 minutes in length, for a minimum of 36 weeks during the school year.
5. The pupil must practice a minimum of 5 hours a week.
6. Materials, including method books and solos, should be of a difficulty commensurate with the ability of the student, and of acceptable musical merit.
7. At the close of each grading period, the teacher of applied music will give the high school principal the pupil's grade on a report form similar to form B on page 15.
8. The pupil must pass an examination before credit may be allowed. The examiner must report the result of the examination to the high school principal on a blank form similar to form C on page 16. The principal will insert the proper grade on the pupil's report and permanent record cards.
9. The approval of the applied music instruction and the selection of the examiner is the responsibility of the high school authorities. No fee should be charged the individual pupil for examination expenses.
10. Forms B and C should be kept in the school files for at least 1 year following the completion of the year's study and are subject to call and review by the Bureau of Music Education.
11. Should the school or the private teacher wish to have students submit a practice record for each grading period, form D on page 17 is provided as a model.

The following pages show suggested forms to be used in connection with the applied music program. These forms may be mimeographed or otherwise duplicated by schools in accordance with local needs.

FORM A. APPLICATION FOR APPLIED MUSIC CREDIT

Name of school____ _____

Address of school_____

Date _____

We, the undersigned, request that

_____

be permitted to study for credit, the applied music subject herein named, subject to the Regulations Governing Applied Music Credit stated in the New York State syllabus entitled "Music in the High School." (We have read these regulations and agree to abide by them.)

Applied music subject_____

School year beginning_____

Number of years previous study without high school credit_____

Number of years previous study with high school credit_____

Signed:

1. Pupil _____

   Pupil's home address_____

2. Parent _____

3. Parent's telephone number_____

4. Private teacher_____

   Studio address of private teacher_____

   _____ Telephone number_____

5. Chairman, school music department_____

Approved by _____
(High School Principal)

Date approved _____

(Retain this form in the school files for at least 1 year following the completion of the year's study.)

FORM B. APPLIED MUSIC STUDY, TEACHER'S QUARTERLY REPORT

School _____

Name of pupil _____ Year in high school _____

Applied music subject _____

Semester _____ Grading period ending _____

Number of lessons taken during this grading period _____ Grade level _____

Report of progress

a. Scales studied _____

b. Chords/arpeggios _____

c. Solos (Please list)

	TITLE	PUBLISHER
1. Completed	_____	_____
	_____	_____
2. Presently studied	_____	_____
	_____	_____
3. Books for technique and repertory	_____	_____
	_____	_____

Grade for this period _____

Grade on examination _____ (Final period only)

Final grade for year _____

Comments:

Signature of private teacher _____

Date _____

Signature, director of music education _____

Date _____

(Retain this form in the school files for at least 1 year following the completion of the year's study.)

FORM C. APPLIED MUSIC STUDY
EXAMINER'S REPORT

School _____

Name of pupil _____

Applied music subject _____ Achievement level _____

Solo or solos presented _____

_____

Ratings:

1. Prepared solo, evaluation on tone, intonation, interpretation, and general effect ..... 40% ____
2. Random samples of work done in the instruction book evaluated for technical ability. This includes diction for vocalists and drum rudiments for percussion players .... 20% ____
3. Sightreading test selected from solos in an easier grade of music or from method books that have not been studied. For percussion entries, an original manuscript of about 16 to 24 measures shall be prepared by the examiner containing the more common rhythmic patterns, symbols, etc., but not too complicated or "tricky" forms ..... 20% ____
4. Demonstration of knowledge of theory of music paralleling the grade level of solo performance. This should include the playing of memorized scales for instrumentalists, rudiments of drumming for percussionists ..... 20% ____

Numerical Grade ____

Comments:

Signature of examiner _____ Date _____

(Retain this form in the school files for at least 1 year following the completion of the year's study.)

FORM D. APPLIED MUSIC STUDY, PRACTICE RECORD

School_____ P. O. Address_____

Name of pupil_____ Year in school_____

Applied music subject_____ Grading period ending_____

Record below the number of minutes you practice each day.

Week ending (Date)	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Total for Week

Total number of hours practiced_____

Signature of private teacher _____ Signature of parent _____

Remarks:

II. MUSICAL KNOWLEDGE

The area of musical knowledge provides courses for music majors and others interested in increasing their depth of understanding. Courses offered in this area may include: General Music 3; Music History and Literature; Music Theory (Sequences I and II); Comprehensive Foundations of Music, Composition, and Conducting.

GENERAL MUSIC 3

General Music 3 is available to every high school student, and it is highly desirable that each pupil be encouraged to have completed at least this minimum level of music education before graduation. The course is a continuation of the work done in grades 7 and 8.

Objectives

- To find a means of expression through participation in simple musical experiences.
- To perpetuate an enjoyment in music that will carry over into adult life.
- To become aware of music as a cultural heritage.
- To cultivate a taste for art music representative of various styles, forms, and cultures.
- To understand the structural elements of music and the mechanics of its production.

Credit

This course may be offered in grades 9 through 12 for four or five periods a week for a year for one unit of credit, or for four or five periods a week for one semester (or two periods a week for a year) for a half unit of credit.

Basic Activities

This course clarifies still further the elements of music through the skills of singing, playing, listening, reading, moving, and creating in order that the individual may perceive more perfectly the structure of music which, in turn, permits him to understand, appreciate, and enjoy music more fully and completely. Pupils who have already

achieved a satisfactory level of general musical understanding and appreciation should be urged to elect courses that deal with more specialized aspects of musical knowledge such as music theory or music history and literature.

Basic Content

A specific outline of content has been provided for grades 7 and 8, in a separate publication entitled "Teaching General Music." The aims and objectives of General Music 3 represent the further refinement of skills, knowledge, and understandings which have been gradually developed from kindergarten through junior high school. This is referred to as a cyclical development or spiral sequence. The same elements of musical knowledge are used over and again but studied in greater depth and breadth. In this way concepts which may be vague and general at first become progressively more clear.

Concepts relating to the organization of melody, rhythm, harmony, form, style, and expression represent the specifics. By dealing with these key concepts through the skills of singing, playing, reading, listening, moving, and creating, students should derive a progressively clearer understanding of the structure of music in order that they may defend their musical preferences by knowledgeable testimony. Theoretical problems have their place, but only as they assist the student in perceiving the musical content of any work. While little can be done directly to enhance an individual's emotional response to music, a great deal can be accomplished toward refining his esthetic perceptions and intellectual grasp.

Although it would be impossible to present an all-inclusive list of specifics which should be considered in General Music 3, the following is provided in order to give the teacher a general idea of content. Learnings within each principle or element of music would include at least:

Melody

Tonality, through increased familiarity with major and minor scales, as well as with pentatonic and whole-tone scales; atonality in the use of the twelve-tone scale; chordwise and scalewise patterns; sequence; neighboring, passing, and repeated tones; tonal movement; and placement of climax.

Rhythm

Characteristic rhythmic patterns; pulse; accent; metric groupings; time signatures; polyrhythm; augmentation and diminution; and syncopation.

Harmony

Harmonic intervals: triads, seventh, ninth, quartal chords and tone clusters; inversions; cadence; common chord progressions; textures of monophony, homophony, and polyphony; relative and parallel minor and major keys; modal, pentatonic, whole-tone and twelve-tone scales; modulation.

Form

Phrase; section; two- and three-part song forms; rondo; theme and variations; fugue; tone poem; and forms included in the opera, sonata, and symphony.

Expressive Elements

Tempo; dynamics; and tone color.

The learnings established above become an integral part of the student's esthetic development. The degree to which the individual can utilize these intellectual aspects of music is dependent upon the effectiveness of the activities the student experiences and the clarity of his musical insights.

Concepts, therefore, which lead to genuine musical understanding are developed as the student sings, listens, reads, plays, moves, and creates. These skills permit the individual to explore the ways he can express or respond to music. Within each of these abilities are contained numerous specific competencies which also require development. The student must learn to deal adequately with the problems of the printed score; play simple melodic instruments and have some keyboard experiences, listen with discrimination, sing a melody with good tone quality and maintain independently a harmonizing part, and organize musical sounds into patterns that are satisfying to him.

Opportunities must be provided for students to explore a wide variety of musical literature in order that they may gain insight into music as a mode of expression. From there a momentum may develop that will enlist the active participation of the individual and direct his efforts purposefully toward further expansion of his musical perception and understanding. The most appropriate setting for this purpose is a repertoire of music of the highest quality.

For books and other supportive material, see *Words, Sounds, and Pictures About Music,* a multimedia resource listing for teachers of music in grades 7–12, published by the State Education Department.

MUSIC HISTORY AND LITERATURE

Through attractive and representative music literature this course should develop an awareness, a sensitivity, and an appreciation of the music that characterizes the evolution of that art. Though not necessarily in chronological order, material covered should familiarize the student with that which represents milestones of music history ranging from primitive times to the present day. The student's pursuits should carry him beyond the bounds of Western music and embrace oriental and other non-Western sounds as well.

The focal point for all study would be music literature live or recorded. Abstract concepts, historical and musical, would grow out of the listening experience. Each recorded excerpt would serve to encourage exploration of the people, places, and things extant at the time the particular music existed. The exploration itself would go beyond the realm of music history and make a comparative study of what, at any given point in time, was happening in the other arts as well.

Objectives

- To encourage the student, as part of the learning process, to seek out (and experience) the variety of sources which offer live and/or recorded music; and to have him become familiar with material and sources which offer background information.
- To make listening a more meaningful, relevant, and satisfying activity in the student's living both present and future, by developing a historical dimension and orientation in music.

Credit

Music History and Literature is an elective course that may be offered in grades 9–12 for four or five periods a week for a year for a full unit of credit.

Basic Activities and Content

The objectives of this course can be gained through various methods of approach. Examples are the historical, the reverse chronological, and the analytical (organized according to musical structure). Any one of these methods or a combination of them can be used to guide the following basic activities:

1. Listening

Purposeful and discriminating listening must constitute the main activity of any study of music history. Through a broad experience with live and recorded repertoire, the student is guided to:

- A familiarization with the very general types of music, (e.g., classical, semiclassical, jazz, popular, folk, etc.)
- A capability to identify historically oriented musical styles. In the area of art music the student would recognize such styles as those of the Middle Ages, the Renaissance, the baroque, the classical, the romantic, and the 20th century. In popular music the student would come to recognize such styles as dixieland, ragtime, bebop, commercial, swing, blues, progressive jazz, rock.
- An exposure to such non-Western music as Indian, Chinese, Japanese, Indonesian, and others.
- To be able to identify thematically a broad and historically representative core of specific works.

In becoming familiar with the varied types of music literature, the student would develop aural powers of discrimination as regards:

- Instruments and voices (singly and in groups) which play a characteristic role in the performance of any particular type or style of music. Included in this connection would be such non-Western instruments as the Indian sitar and the gamelan instruments of Indonesia;
- Modes, scales, tonalities, atonalities, and nontonal systems (e.g., aleatoric and electronic music) upon which specific compositions are based;
- Compositional devices through which thematic materials are developed into compositional forms.

2. Studying Musical Information

Listening-oriented as the main activity of the course may be; there still remains a need for discourse and student research related to musical concepts, and information pertinent to the history, philosophy, and economics of the period under study.

Areas requiring research and classroom explanation, examination, and discussion should include:

- Current events in music including performers, performances, and performing locales. This phase of work also deals with the literature performed and critical appraisals of the performances.

- Historical periods of music including ancient, Middle Ages, Renaissance, baroque, classical, romantic, and 20th century. This study would include analyses of the respective styles and the manner in which they might reflect the social conditions on politics and the art styles of their times. This phase of study would also make an appraisal of the nature of the broad compositional structures (e.g., opera, symphony, ballet, and show music during the respective historical periods).
- The evolution of jazz and other related forms of popular music. Various kinds of American folk and folk-rock music would be included in this phase of study.
- Voices and instruments, including description and their application in musical performance.
- Tonal and atonal systems including modes, scales, harmonic systems, and nonsystems (e.g., aleatoric and electronic music).
- Compositional structures including devices and techniques through which the composer develops thematic material into musical compositions.
- Music terms; music elements.
- Non-Western music: types; characteristic rhythmic, harmonic, and melodic structures; and characteristic instruments.

3. Score Reading

Wherever possible, some form of music notation and texts (for songs, operas, and other forms) should be available and serve as an integral dimension of listening and technical discussion. Even for students who cannot read music, benefit will be derived from certain graphic images that the printed score will offer. The following lists of books, recordings, and other materials may be considered for use in this course:

BOOKS*

Hodeir, Andre. *Jazz, its evolution and essence.* New York. Grove Press. 1956.

Machlis, Joseph. *The enjoyment of music;* rev. ed. New York. W. W. Norton. 1963.

* For a comprehensive listing of material, see *Words, Sounds, and Pictures About Music,* a multimedia resource listing for teachers of music in grades 7–12, published by the State Education Department.

Miller, Hugh. *Introduction to music.* New York. Barnes & Noble. 1958.

——— *History of music;* rev. ed. New York. Barnes & Noble. 1970.

Wilson, A. Verne. *Design for understanding music.* Summy-Birchard. 1966.

DISCOGRAPHY

Brown, Robert & Troth, Eugene. *Music 100: an introduction to music history.* New York. American Book Co. n.d. Records, teacher's guide, student worksheets, slides.

Machlis, Joseph. *Adventures in listening.* New York. Grosset & Dunlap, Inc. Records, teacher's guide, student textbooks. n.d.

MUSIC THEORY

Music theory courses provide the opportunity for music students to develop a sense of musical values and the necessary skills for effective musical expression. In this syllabus two different approaches are provided.

Sequence I follows the more traditional pattern of treating the three disciplines of Theory I, Harmony, and Counterpoint as separate courses. Theory I represents the basic content of the rudiments of music and is prerequisite to the study of Harmony and/or Counterpoint. Students may choose to pursue the courses offered in this sequence for one, two, or three years depending upon their specific needs and interests.

Sequence II, while still dealing with the same subject matter, presents the three courses together so that they constantly overlap and interrelate. The substances of all courses, therefore, are represented continuously throughout the entire sequence in order to create a synthesis of the various skills and concepts. Students may elect to take the courses provided in this sequence for one, two, or three years.

The Yale University Seminar on Music Education in 1963 and the Seminar on Comprehensive Musicianship held at Northwestern University in 1965, among others, have pointed out the need for an approach to the teaching of these subjects in a manner which will not only update them, but which will broaden their scope and quality as well.

SEQUENCE I
(Theory I, Harmony, and Counterpoint)

Theory I
(Sequence I)

Theory I is an elective course dealing with the elements of musical structure. It is designed for those students who may wish to pursue a three-year sequence in musical theory, for individuals who require a basic music course that will develop insights into the structural content of music, or for those who may wish to acquire a more thorough awareness of music through the theoretical principles which underlie it.

Objectives

- To gain an understanding of the basic rules and principles involved in using the language of music.
- To increase the ability to analyze music aurally and visually.
- To fulfill a primary prerequisite toward the development of skills in composing, arranging, harmonizing, and improvising music.

Credit

Theory I may be offered in grades 9–12. It is prerequisite for Harmony and/or Counterpoint courses and requires four or five periods a week for a year for one unit of credit.

Basic Activities

The subject matter of Theory I should be approached through the basic activities. The pupil learns to (1) analyze music through listening, (2) perform music through sightsinging, keyboard, and other mediums, (3) analyze music visually, (4) synthesize, by writing original music, what has been learned. The theory learned should be applied to music in class, to school ensemble work, and to private music study. Conversely, the music used in school music organizations and private music study and the favorite music of the pupil should be brought into class and treated through the same four basic activities as follows:

1. Analyzing aurally

Since music is an aural art, the pupil should learn to comprehend musical compositions through listening to them. This ability

requires a great amount of attention throughout the course. Aural analysis includes recognition of melodic and harmonic pitch intervals, scale lines, rhythmic patterns, form, and other elements of style and expressiveness.

Dictation is very important if the ear is to be trained to follow melodic movement, recognize rhythmic patterns, and note changes of key as well as the manner in which such changes are made. When giving dictation the teacher should not restrict the exercise to the piano alone. Effective use may be made of vocal and instrumental performances by pupils as well as phonograph records and tape recordings.

2. Performing

Attention should be given to improving the pupil's ability to read vocal and instrumental music at sight. Subject matter of the course that is appropriate for either voice or keyboard experience should be so practiced at the time it is studied in class. Two or more part compositions may be sung in class.

3. Analyzing visually

As with aural analysis, this involves not only melody but also all other elements of the musical score. It means more than the ability to analyze how music "looks." The pupil's aural imagery and inner hearing must be trained toward "hearing" the printed score. The fact that tempo of the music can affect the analysis should be considered. A useful activity to combine both aural and visual analysis is to follow musical performances with the score in hand, noting any points of difference.

4. Synthesizing

There should be a consistent emphasis throughout the course on the development of skill in expressive handling of the materials presented and in creating new music. Simple melodies may be written with and without text and should be composed for and performed by members of the class.

Basic Content

The syllabus for Theory I includes the basic content of the traditional course in Rudiments of Music. Each item should be presented according to the extent of experience, abilities, and interests of the pupils. Both aural and visual analysis should be employed. The distribution of the work is left largely to the discretion of the teacher.

Scales and Clefs

The great staff, treble and bass clefs, leger lines, letter names of notes.

Scales and Key Signatures

Major, minor, pentatonic, whole-tone, and chromatic scales as well as the Dorian, Phrygian, Lydian, and Mixolydian modal scales. Recognition of syllable names as used in either "fixed do" or "movable do" systems.

Time Values

Relative values of notes and rests, breve (double-whole) to sixty-fourths. Dots and double dots, measures, meter signatures, simple and compound meter, accents.

Rhythmic Patterns

Unit beats, divided beats. Dotted note patterns. Triplets, modified triplets, duples. Common and unusual note combinations and figures. Syncopation.

Musical Terms

Common terms for style, for tempo and dynamics, for variations in tempo and dynamics. Abbreviations and signs.

Melody

Types, styles, evaluation of melodies.

Intervals

Perfect, major, minor, diminished, augmented. Number names, qualifying names.

Cadences

Recognition and use of authentic, plagal, half and deceptive cadences (perfect and imperfect forms).

Chords

Specific tone names (tonic, supertonic, mediant, etc.) used to identify triads.

Form

Recognition and use of motive, figure, phrase, period, melodic repetition, imitation, and sequence.

Nonharmonic Tones

Passing tones, neighboring tones.

Harmony
(Sequence I)

Harmony is an elective course dealing with the vertical aspect of the structure of music.[1] It is designed for students who have completed Theory I or Comprehensive Foundations of Music and wish to study in depth the simultaneous combinations of tones organized into chordal patterns, and their functional relationships. These range from the relatively simple triadic progressions of early baroque music to complex contemporary harmonies, and from the straightforward usages in traditional or folk music to the intricacies of concert works.

Objectives

To investigate and become aware of the organization of music from a harmonic aspect.

To develop the ability to perceive harmonic structures as musical entities functioning in conjunction with the other elements of music.

To develop writing skills which employ the various harmonic techniques under consideration.

To relate the harmonic aspect of music to the performance and appreciation of musical works.

Credit

Prerequisite to this course is Theory I or Comprehensive Foundations of Music. The course requires four or five periods a week for a year for one unit of credit.

Basic Activities

1. Analysis

Both aural and visual analysis should be employed in order to coordinate these means of perceiving music. Opportunities should be afforded for students to develop skill in recognizing the qualities of chords, names of intervals and chords used in progressions from a variety of sources such as Bach chorale harmonizations, movements of works from the classical period having a slow harmonic rhythm, popular tunes, and available works from the 19th and 20th centuries. Such works should be analyzed visually as well.

[1] For books and other supportive material, see *Words, Sounds, and Pictures About Music*.

2. Performance

Appropriate works which demonstrate various harmonic procedures should be performed in class as well as student exercises of a predominantly harmonic nature. Student performances should be encouraged.

3. Writing

Exercises employing various techniques and devices under consideration form the most important part of the course. Original writing in binary, tenary, and rondo forms should be included as well as setting verses to music with proper syllabication and prosody. The student should attempt to use these materials expressively and meaningfully. Exercises are to be sung and played in class.

Basic Content

Both aural and visual analysis should be employed in each of the following items:

Intervals

Names of harmonic intervals: perfect, major, minor, diminished, augmented. Number names, qualifying names.

Cadences

Authentic, plagal, half, deceptive (imperfect and perfect forms).

Chords

Triads, seventh chords. Specific names based on scale degree of root of chord. Principle of inversion. Primary and secondary triads. Roman numerals. Altered chords, secondary dominants, augmented sixth chords, Neapolitan sixth chord, diminished seventh chords, and other less common chords. Figured bass symbols.

Nonharmonic tones

Passing tones, neighboring tones, suspension, anticipation, appoggiatura, escaped tone, changing note figure, pedal point.

Modulation to closely related keys

In addition, harmonic aspects of 20th-century music should be considered such as extended tertial chords, quartal chords, chords with added or omitted tones, superimposed triads. Chord progressions

based on modal harmonies, parallelism, nontraditional root movement, and atonal and freetonal progressions. Exercises should be written in four-part chorale style, keyboard style, instrumental ensemble style, and other textures and media as appropriate.

Counterpoint
(Sequence I)

Counterpoint is an elective course in music designed for students who plan to study music on the college level, most likely as their major concentration.

Basically defined as the art of combining melodies, the study of counterpoint is usually approached through the analysis and synthesis of music from the two outstanding peaks of contrapuntal writing — the 16th century as exemplified by the works of Palestrina, and the 18th century, best represented in the works of J. S. Bach. In addition, the revival of interest in contrapuntal writing in the first half of the 20th century has produced numerous works for study.

Objectives

- To foster attitudes toward contrapuntal music which will increase students' appreciation of it.
- To develop insights into contrapuntal music thereby increasing students' ability to perform it effectively.
- To develop skills in the aural and visual analysis of contrapuntal music.
- To develop writing skills in counterpoint.

Credit

Prerequisite to this course is Theory I or Comprehensive Foundations of Music. The course requires four or five periods a week for a year for one unit of credit.

Basic Activities

In college music studies each of the two areas of contrapuntal study is a year or more in length with further study often pursued on the graduate level. For this reason, it is recommended that the study of the subject on the high school level be introductory and comprehensive. The approach should include:

1. Analysis

   This phase of the course work should consist of both aural and visual analysis. Too often the first is not given sufficient emphasis.

Representative pieces should be heard and students should attempt to write what they are hearing in two- and three-part dictation. Visual analysis should consist of perceiving the form of a given piece and the intervals and background of harmonic progressions. Modal usage and cadences should be analyzed when employed. Records and tapes, piano or live performance may be employed for aural analysis.

2. Performance

Playing, singing, and participating in the reading of works under study provides valuable experience in applying to performance the skills and concepts gained in other phases of the course. In addition, performance opportunities should increase skills and deepen insights concurrently being realized. Performances by students should include the reading of exercises and pieces written by class members.

3. Writing

The most important aspect of the course is writing exercises employing forms, media, and style characteristics of the periods under investigation. These exercises should be performed in class when practicable and discussed and evaluated by the class members and the instructor.

Basic Content

Semester I

Clefs

Use of alto and tenor clefs

Scales

Modal scales: Dorian, Phrygian, Lydian, and Mixolydian

Time values

Use of $\frac{4}{2}$ and $\frac{3}{2}$ meters

Melodic contour and interval frequency

Skips vs. steps

Consonant and dissonant harmonic intervals

Metric placement

Cadences
Clausula vera and hocket cadence

Nonharmonic tones
Suspension, passing tone, portamento, neighboring tone

Form
Point of imitation, motet and mass

Semester II

Melodic contour
Motive repetition and phrase

Harmonic background
Implied harmonic progression

Nonharmonic tones
Passing tone, suspension, neighboring tone, anticipation, escape tone, appoggiatura, free tone, etc.

Two- and three-part writing

Canonic imitation at various intervals
Using various rhythmic contexts

Invertible counterpoint

Forms
Invention, prelude, canon, fugue, passacaglia, chaconne, etc. For books and other supportive material, see *Words, Sounds, and Pictures About Music.*

SEQUENCE II
(Theory I, II, III)

Competency in the major field, vocal or instrumental, is of the highest importance. Students should be encouraged to gain a high level of proficiency in their major subject while at the same time participating in as wide a variety of musical experiences as possible. Since performance ability is such a necessary part of musical training, active participation in a performing group is essential.

Objectives

- To gain and increase auding skills.
  Listening skills include music reading or sightsinging, dictation, keyboard harmony, conducting.
- To develop writing skills.
  Writing skills include composition and orchestration.
- To acquire a broad perspective of music by a study of the literature. Literature includes form and analysis, and music history.

Credit

Theory I, II, and III may be offered in grades 9–12. The first-year course is a prerequisite for the second which in turn is a prerequisite for the third. Each course requires four or five periods a week for a year for one unit of credit. Students may choose to pursue the courses offered in this sequence for one, two, or three years depending upon their specific needs and interests.

Basic Activities

The subject matter of the three-year sequence is contained in three major areas to include listening, writing, and literature. This does not infer that these various disciplines are to be taught separately. On the contrary, all areas are overlapping, interrelated, and should be taught continuously throughout the entire sequence. The object should be to create a synthesis of the various skills and concepts in order to understand the elements which are common to all music throughout history.

Of the three areas, the first, listening, is most in need of constant repetition. At least 30 percent of each class period should be devoted to some form of ear training which is closely linked to writing skills and literature being explored at the time. Of all musical skills the

ability to analyze aurally is of the highest priority and must be practiced consistently, preferably daily. Aural analysis should include the ability to recognize, sing, and write melodic and harmonic intervals, all types of scales, various rhythmic patterns, melodic lines, harmonic progressions, and formal structures.

1. Listening
   - Music reading
   - Dictation
   - Keyboard harmony
   - Conducting

Music reading, or sightsinging, is one form of ear training. Any system — syllables, numbers, intervals — or any combinations of systems can be used. Materials should be selected that compliment the writing skills being taught or that review previous writing skills.

Dictation presents two problems. One is the ability to "sing back" what is played, the other is the knowledge of notating what has been heard. Continual practice of both of these aspects is essential. Dictation should not be limited to copying melodic lines using the piano as the sole medium. Vocal and instrumental music as well as phonograph records afford opportunities for different types of dictation such as harmonic schemes, texture, and form.

Keyboard harmony should include a minimal facility of piano technique but a maximum of harmonic awareness. The emphasis should be on hearing and playing chord changes. This can lead to great possibilities for developing improvisational skills.

Conducting should cover the basic techniques; i.e., beat patterns, entrances, holds, releases, dynamics, etc. However, emphasis should also center on ear training through "hearing" the printed score.

2. Writing
   - Composition
   - Orchestration

If the listening skills are the heart of the course, composition is its soul and should stand at the center. All assignments should deal with the concepts involved in creative writing rather than with arbitrary stylistic rules. Composition should progress from single

line melodic and rhythmic writing to contrapuntal melodic and rhythmic writing and to harmonic writing with increasing sophistication. Original composition in small forms to include binary, ternary, and rondó becomes essential as well as setting verse to music with proper syllabization and prosody.

Orchestration techniques should be taught simultaneously as a natural and integral part of all writing assignments. Each technique should be presented as the need arises with growth in this skill paralleling that in composition. Students should write for as many and varied combinations as possible. It is vital that the majority of these compositions be heard by the student so that self-criticism can be employed.

3. Literature
   - Form and analysis
   - Music history

Form (or the lack of a more traditional formal structure) should be taught as resulting from a composer's endeavors. It should be viewed as being plastic rather than static and capable of expansion or contraction. Form should be taught as a natural outgrowth of composition beginning with the writing of rhythmic and melodic motives and working toward more complex structures. Assignments would include analysis and writing of phrases, periods, and binary and ternary compositions. Larger forms such as fugue and sonata allegro should also be studied and analyzed. All such analysis should be done within the stylistic and cultural aspects of particular musical periods. This should present a broad perspective of music in a historical context. A repertoire of musical works studied and analyzed should be amassed and should include all types of music spanning all eras.

The fact should be stressed that today's current events will effect tomorrow's music history. Attention should be constantly drawn to contemporary composers, performers, conductors, and organizations.

Basic Content

The following outlines detail a suggested approach to the presentation of the course content in a sequential manner. It is up to the teacher's discretion to decide when to introduce new material and in what depth it will be studied. These will vary according to the abilities and experience of the class.

It should be remembered, however, that, although items are listed separately, the teacher should attempt to synthesize them in presentation. The inclusiveness of all the elements of music, not their fragmentation, should be the goal.

This implies that a great many resources should be made available to students including scores, recordings, texts, and reference books. It also indicates that each student will be working from several different texts, scores, and so forth, simultaneously, in order to achieve a synthesis of the various musical elements. It is up to the teacher to determine which approach works and which chapters in which books will accomplish this goal of "all-inclusiveness."

Theory I
(Sequence II)

Dictation and Sightsinging

Depends on class level; closely linked with composition and form; concentration on one- and two-part melodic and rhythmic counterpoint utilizing motives, phrases, periods. Mostly diatonic.

Basics, to include key signatures, meter signatures, rhythmic patterns. All scales should be covered.

Keyboard

Cadences using I, IV, V; accompanying simple folk songs using I, IV, V; blues progression using I, IV, V; improvisation on blues progression. Chording should utilize various meters and rhythmic patterns.

Conducting

Common beat patterns; concentration on ability to hear errors; conducting of original composition exercises.

Composition

Composition in the first year should focus on melody writing in one and more voices. Early assignments should cover all scales and modes in chant type melodies and progress through organum to counterpoint. Writing of melodic and rhythmic figures and motives; cadence, phrase; period, contrapuntal techniques (sequence, imitation, augmentation, etc.), various types of canon; two- and three-part inventions.

Identification and employment of intervals in counterpoint; concept of "consonance," "dissonance," and "nonharmonic tunes."

Writing should include both instrumental and vocal compositions (with and without text).

Orchestration

All compositions should be written for a specific voice or instrument. Transpositions, ranges, and technical idiosyncracies should be covered as needed.

Care should be taken to use all families of instruments in varying combinations.

As many assignments as possible should be heard. Attention should be paid to correct usage of musical terms and calligraphy.

Form and Analysis

All listening, analysis, and structure should closely parallel composition assignments beginning with monophonic writing.

Concentration on recognition of motives, phrases, etc., cadence, contrapuntal techniques; all types of canon in two and more voices (direct imitation, augmentation, mirror, etc.); two- and three-part inventions; ostinato; ground bass; passacaglia; fugue. (The more complex forms may or may not be composed as assignments but should be listened to and analyzed.)

Music studied in the first year should include: Gregorian chant, organum, motet, madrigal, oratorio, cantata, mass, inventions, theme and variations, suite, concerto grosso.

Music selected for listening and analysis should not be restricted to only one chronological period. Examples from several periods should be compared with similarities and differences noted. (For instance: a Renaissance two-voice canon could be compared with a two-voice canon by Bartok.)

Music History

Since the first year course deals primarily with monophonic and polyphonic music, those periods in history when such styles of writing prevail would be most thoroughly researched. The periods would include medieval, Renaissance, baroque, and contemporary. This does not necessarily indicate a chronological approach but one in which comparisons from different periods could be drawn. Significant influences such as the other art forms, and historical events and personages should be related. However, the emphasis should be on the music as an outcome of the composer's life, time, and society.

Students in the first year of study are being exposed to the fundamentals of music: pitch (melodically and harmonically), rhythm, texture, and form. The student should be immersed in each learning experience in a combination of these basics. For instance, if the topic is two-part counterpoint, the student should sing, take in dictation, play, write, analyze, and research all styles of two-part counterpoint.

Theory II
(Sequence II)

Dictation and Sightsinging

Depends on class ability; closely linked with composition assignments; mixed polyphonic and homophonic with concentration on harmonic dictation; secondary dominants; augmented sixth chords; and sightsinging with concentration on various chords being studied.

Keyboard

Use of all diatonic chords; secondary dominants; standard "pop" music progressions; improvisation on chord progressions; use of various meters and rhythmic patterns.

Conducting

Duple, triple, and some mixed beat patterns; conducting of all original compositions; concentration on ability to hear errors.

Composition

Mixed polyphonic and homophonic; concentration on harmonic progression; awareness of "tension-relaxation" principle by writing original exercises in various styles; utilization of triads and sevenths in all inversions; secondary and substitute dominants; augmented sixths.

Orchestration

Concentration on writing for vocal and instrumental trios, quartets, and quintets. Transpositions, ranges, and technical idiosyncracies should be covered as needed.

All combinations of voices and instruments should be used with greater fluency and experimentation.

More attention should be accorded doubling, balance, texture, voicing, dynamics, and tone color.

Form and Analysis

The analytic emphasis in the second year should be harmonic. This analysis should closely parallel dictation and writing assignments. Several systems of harmonic analysis should be used including roman numerals, figured bass, and jazz harmonic terminology (Am_7, D_7 etc.). Larger forms, although probably not written, should be listened to and analyzed. This analysis should include general form, key relationships, cadences, phrases, motives, etc. Forms analyzed in this way should include two- and three-part song forms; song form with trio, rondo, variations; sonata-allegro.

Music selected for listening and analysis should be chosen from all musical styles and periods with similarities and differences noted (i.e., analyze and compare the song form with trio in Haydn's *Symphony No. 94* with the same form in Prokofiev's *Classical Symphony*).

Music History

The listening repertoire should be expanded to include all of the forms studied from the classical, romantic, and contemporary periods of music.

Extramusical events such as the rise of nationalism, the refinement of instrument making, 20th-century mechanization, and so forth should be viewed in the directness of their influence on composers. Music history should be an integral part of the study of forms, analysis, and orchestration and not treated as a separate discipline. It should be viewed as both cause and result of any composer's output.

Students in the second year will study the same basics of music — pitch, rhythm, texture, and form — as in the first year but with a broadening knowledge, greater facility, and increased sophistication. Again the student should be immersed in each learning experience in all of these basics as the teacher points out the interrelationships.

Theory III
(Sequence II)

Dictation and Sightsinging

These depend on class ability; emphasis on extending the aural memory both melodically, contrapuntally, and harmonically; instant recognition of chord progressions; and aural recognition of forms. Sightsinging drills should be based upon material which is related to

the style periods under consideration. In this way, learning will be reinforced through the mutual enhancement of the various aspects of the comprehensive approach.

Keyboard

Included under this subtopic are ability to play melody and chords of " pop " music; ability to accompany folk songs using various rhythmic accompaniments to suit the mood of the song; and increased emphasis on improvisation. Greater technical facility is desirable, but harmonic awareness and usage is still of first importance. Some experience is given of reducing a full score at the keyboard.

Conducting

Increased ability to sightread scores; conducting of all original compositions, and conducting experience with major high school ensembles are included here. Greater conducting technique is desirable, but concentration should remain on ability to " hear " errors.

Composition

The writing of original experiments, exercises, and works should form the core of the third year. Projects should include a judicious mixture of vocal and instrumental works in a variety of ensembles. It is most important that these works be heard and conducted by the students when possible. Assignments of experiments and exercises should serve both as a review and culmination of the previous years' work. Students need not be restricted to tertial harmonies and tonal writing. Experiments should be assigned in polychordal, polytonal, modal, quantal harmony, mixed media, and, if possible, electronic music.

Orchestration

All composition assignments should be written with the tentative orchestration in mind. Attention should be focused on obtaining the sound (tone color, texture, etc.) that exists in the composer's innermost mind. Improved ability to " hear " the printed page should be viewed not just as a part of orchestration but as a composite of sight-singing, keyboard, conducting, and composition. Scores should be studied in greater detail to discover how various composers achieve particular effects. Assignment should cover all families of instruments so that by the end of the third year the student is familiar with ranges, transposition, and peculiarities of all voices and instruments.

The student's greater fluency and understanding should be exhibited by the ability to employ accurate string bowings, pizzicato, use of

mutes, other effects (flutter tongue, glissando, etc.) and effective percussion parts.

Form and Analysis

In the third year students will continue to use the same basic tools of analysis (melodic, harmonic, textural, structural) but with greater facility and thoroughness. Any forms not analyzed in the first two years should be covered so that at the conclusion of the three-year sequence the student has amassed a listening and analytic repertoire from all musical periods. While the major forms deserve the greatest time allotment for study, there should be a listening familiarity with all forms.

Vocal Forms

Vocal forms which should be covered in the three-year sequence include the larger forms of mass, opera, oratorio, motet, madrigal, and cantata as well as songs, both strophic and through composed.

Instrumental Forms

Instrumental forms to be covered include suite, all polyphonic forms, sonata, symphony, concerto, chamber music, and other single movement or composite forms.

In the third year special emphasis should be placed on an attempt to analyze, understand, and employ 20th-century techniques. Attention should be focused on serial techniques and compositions. Listening and research should be done with aleatoric, electronic, and experimental forms.

Music History

With increased musical maturity there should be an accompanying awareness of the part society plays in any composer's life and therefore in his works. Historical influence should not be confined to memorization of unrelated facts, but should be viewed as an integral part of the creative process. At the conclusion of the third year the student should have become acquainted with a sizeable number of various forms representing all musical periods. If the forms have been studied in their historical context the student should possess a broad perspective of music and its relationship to life.

The final year of the three-year sequence should serve as a review of all musical fundamentals with an ever-increasing facility to listen, play, write, and understand their usage. It should also serve as the culmination of the process of synthesizing the various musical elements.

COMPREHENSIVE FOUNDATIONS OF MUSIC

This course has been designed as a one-year program to provide students with a comprehensive study of the treatment of the elements of music as used in various stylistic periods. It is recommended to pupils who wish to fulfill a theory requirement in the major sequence in music and intend to specialize in music at college.

Objectives

- To study theory through the analysis of a number of compositions representing a wide range of style periods.
- To use composition as a means of developing insights into the great musical works of the past and the present.
- To develop an awareness of music as an art in a historical context, including the esthetic principles which underlie it and the forces which influence its growth.
- To develop aural-visual skills needed in performance, analysis, and teaching.
- To derive ample experience in conducting, orchestration, and arranging.

Credit

Comprehensive Foundations of Music may be offered in grades 9–12. While no prerequisites have been established, it is recommended that only those pupils who display outstanding musicianship enroll. The course requires four or five periods a week for a year for one unit of credit.

Basic Activities

The program is divided into two phases: Phase I: Elements of Music; Phase II: Introduction to the Structure, Materials, and Literature of Music. Phase I should occupy approximately one-third of the school year and phase II, the remaining two-thirds.

Phase I: Elements of Music

This phase covers much of what would normally be considered a first-year theory course and includes a review of the basic principles of music notation, the presentation of the rudiments of the melodic, harmonic, and rhythmic aspects of the musical art, a consideration of their usage in compositions representing various style periods and

types of music, a discussion of tone color, and a consideration of texture and form.

Phase II: Introduction to the Structure, Materials, and Literature of Music

The second phase represents a survey of music in all forms and from all style periods. Its purpose is to give students an opportunity to consider in detail a number of representative selections, and observe the interworkings of the items studied in phase I. The principal emphases are on the characteristics of style, the media, the forms, and the significant composers of major periods in musical history. Students will be expected to analyze scores; to listen carefully to live performances whenever possible and to recordings; to utilize the observed techniques and principles in exercises and original compositions designed for inclass performance by small instrumental and vocal groups; and to conduct or perform in class.

Throughout phase II, the teacher should coordinate the study of literature and theoretical practices with carefully selected drills in ear training and music reading. Exercises in music reading should begin with simple, stepwise melodies in easy rhythms and progress through melodies which involve more difficult diatonic skips and rhythms to those characterized by modulation, chromaticism, atonality, and more complex metric and rhythmic patterns. Coordinated with exercises in music reading should be ear-training drills which are designed to develop the students' melodic, harmonic, and rhythmic perception.

Perhaps the most important aspect of this phase is the requirement that the students write, prepare for performance, and then conduct or play exercises and/or short compositions which involve the techniques and principles discovered in selections from the various musical periods. Through inclass exercises the students should not only gain esthetic insight into the works and periods under consideration, but also valuable experience in such tangential areas as conducting, rehearsal techniques, music manuscript reading, aural recognition and correction of errors, calligraphy, orchestration and instrumentation, transposition, and stage presence.

Basic Content

See the course description entitled "Comprehensive Foundations of Music," published by the State Education Department.

COMPOSITION

Composition is an elective course in music. It is designed for students who have taken courses in theory and harmony (and preferably counterpoint) and wish to do original creative work.

Objectives

- To develop the writing skills necessary to compose music.
- To develop the taste and judgment needed to shape original musical ideas.
- To become familiar with the principal compositional techniques of the 20th century.
- To increase appreciation for contemporary music.

Credit

This course requires four or five periods a week for a year for one unit of credit. However, a course in composition may sometimes prove far more effective when a certain flexibility with regard to the number of class meetings can be provided. Therefore, individuals who are considered sufficiently mature and competent by their instructors may pursue a year of independent study in the area of arranging or composition. The project should be proposed and developed by the student himself, with the teacher's guidance, and must be approved by both the school music teacher or director of music education, and the high school principal. A careful description of the program should then be submitted to the Bureau of Music Education for endorsement not later than May 1 of the year preceding the term such work shall commence. Subject to approval by that office, the student may pursue his project in lieu of a formal composition course. Upon satisfactory completion of the work, the student will have fulfilled the requirements for one unit of credit toward the major sequence in music.

Basic Activities

While primary emphasis should be on the writing of original exercises and short pieces (and hearing and discussing them), representative 20th-century masterworks should be heard and analyzed in order for students to become aware of significant directions in contemporary music. Works from earlier periods may also be heard and discussed to illustrate traditional musical forms and techniques.

Improvisation may be employed as a means of stimulating creative activity. Aleatoric may be investigated as well as electronic music if equipment is available.

Basic Content

The various topics should be presented according to the readiness of students as influenced by their abilities, experience, and interests. It is more effective if students concentrate on shorter pieces for piano or small ensembles which can be performed in class. While there should be freedom to explore individual creative materials at all times, the following topics are recommended:

Melodic contour.

Modal, whole tone, and synthetic scales as used in 20th-century music.

Twentieth-century melodic techniques such as extended range, nonvocal melody, atonality and free tonality, melodies derived from quartal and extended tertial harmonies.

Twentieth-century harmonic practices such as extended tertial chords, quartal chords, chords with added or omitted tones, superimposed triads (polychords).

Chord progressions based on modal harmonies, parallelism, nontraditional root movements, free tonality, atonality, and newer cadential materials.

Rhythmic practices including shifted accents, syncopation, changing meters, asymmetric meters, and polyrhythms.

Manipulative techniques such as sequence, modifications of contour, and rhythmic and motivic fragmentation. Imitative procedures and devices.

Avant-garde techniques such as electronic music, graphic music, and aleatoric music.

During the consideration of the above topics and the writing of pieces employing them, the student should also be developing a knowledge of traditional forms such as two- and three-part song forms, rondo, sonata, variation forms, contrapuntal forms, and free forms.

For books and other supportive material, see *Words, Sounds, and Pictures About Music*, published by the State Education Department.

CONDUCTING

Conducting is an elective course in music. Class enrollment should necessarily be limited to a small number of students. It is designed for pupils of outstanding musical ability and leadership who are active members of the school band, orchestra, or chorus and have completed Theory II. The course provides an opportunity to approach more closely the professional aspects of music. The pupils conduct school performing organizations to include small ensembles in rehearsals and public performances. Pupils enrolled in the course should be of the caliber of one interested in entering the music profession. It is critical that the instructor be a capable conductor.

Objectives

- To become knowledgeable of the role of the conductor.
- To learn the art of conducting musical organizations.
- To become a more effective participant in music groups.
- To gain experience in the management of performing groups.
- To acquire a knowledge of career possibilities in the music profession.

Credit

This course may be offered in grades 11 and/or 12, four or five periods a week for one semester, or two or three periods a week for a year for one-half unit of credit. At the discretion of the music chairman and the school principal, these requirements may be met on a more informal basis over a period of two or more years for pupils of exceptional promise. The project should be proposed and developed by the student himself, with the teacher's guidance, and must be approved by both the school music teacher or director of music education, and the high school principal. A careful description of the program should be submitted to the Bureau of Music Education for approval not later than May 1 of the year preceding the term such work shall commence.

Basic Activities

1. Serving as Conductor

As they become competent, pupils should serve more and more often as conductors of rehearsals of school groups. Additional experience may be gained from conducting ensembles or combina-

tions outside of school. It may be possible for pupil conductors of different schools to exchange positions. Occasionally a pupil should direct one or two numbers during public performances.

2. Assisting the Music Teacher

Pupils can share with the music instructor some of the responsibility for handling the music library, making arrangements for special rehearsals, and keeping records. They can substitute for him frequently so he is able to listen to his performing group more objectively from various parts of the auditorium. These pupils may also help in enlisting younger pupils in musical accomplishment.

3. Observing Conductors in Action

In addition to serving as conductor, it is mandatory for each pupil to serve simply as a member of one or more performing groups. Here he can learn the methods, strengths, and weaknesses of other conductors.

An effort should be made to watch many conductors of different types of organizations. These include leaders of concert bands, dance bands, symphony orchestras, choirs, and choruses. Especially good opportunities for observation are afforded at school music festivals as well as at professional concerts or television programs. Professional conductors should be watched and studied as much as possible.

4. Writing Program Notes

Pupils will enjoy finding the important facts about each number. These should be summarized in a brief paragraph of good literary quality and used for program notes.

5. Keeping a Notebook or File

Keeping a notebook or file can be a stimulating experience that could provide a valuable source for future reference. Pupils should be encouraged to collect and compile printed programs, photographs of performers, newspaper clippings of school activities and local musical events, as well as of those reporting on opening nights and debuts of new artists.

Basic Content

Techniques of Conducting

The freedom to function as a critical listener while engaged with the physical process of interpretation (conducting) is the first essential.

The mastery of standard motions, with or without baton, is the first essential. Beat patterns from 1 to 12 should be mastered. Pupils should learn how to indicate entrances, holds, releases, and dynamic markings while still conveying the mood of the music.

Reading and Interpreting the Score

Score reading is a specialized ability acquired through careful study and practice. In addition to a knowledge of the transposing instruments, student conductors must also be able to use solfège and sing easily in the C clef.

Familiarity and expertise with the choral score and easier movements from string quartet literature should be acquired prior to work with full orchestral scores. Use of condensed scores is not recommended, although a student may occasionally be required to conduct from them.

In interpreting scores, pupils must become familiar with the terms conductors use. They must learn many modifications of the standard motions for use in delineating tempo, dynamics, and phrasing. Their interpretations should relate to music history and formal analysis.

Preparing How To Listen and Hear in a Rehearsal

The student should spend much time in training his ear to hear and recognize the harmonies, rhythms, tonalities, and other sounds that comprise music. Intensive ear training is an area of special importance to the conductor. Therefore, much attention should be given to developing the student's ability to listen carefully and recognize that the performing group is playing that which is indicated by the score and/or the conductor.

Pupils should learn to evaluate a score in advance of a rehearsal, to anticipate difficult and potential trouble spots. This requires students to become totally aware of the ability and potential of each member of the performing group. A culminating objective is the ability to learn how a piece must be played from looking at the score.

Planning and Conducting Rehearsals

Since careful planning of rehearsals is necessary to insure successful group performance, members of the class in conducting should learn the factors involved. Some consideration should be given to the time of day and the length of period for which rehearsals should be scheduled, and the acoustical quality of both practice and performance rooms.

Opportunity should be given for pupils to experiment with different seating plans for various groups in order that the best arrangement for a given situation may be determined. Conductors should learn to master their own score and also prepare their accompanists before beginning the first rehearsal.

Selection of Personnel

Members of the class should be instructed in the methods of choosing the personnel for selective choruses, orchestras, bands, and ensembles. This includes the procedures involved in auditioning, testing, and filing the resulting data for each pupil. It also includes instruction on achieving balance of parts and a good general effect in all organizations.

Selection of Music

The selection of music suitable for each kind of performing group and for different grades of musical ability is of tremendous importance. Pupils should learn criteria for choosing the music and should become familiar with as large a repertoire of compositions and arrangements as possible. The problem of program building should be given consideration and examples of successful programs studied. Lists issued by music teachers' associations and publishers will aid in choosing selections of appropriate type and grade.[2]

Famous Conductors

A good background may be gained by studying the biographies and autobiographies of outstanding conductors, noting their individual characteristics and styles.

[2] Several excellent bibliographies supporting program selection are published as Research Memoranda by the American Choral Foundation, 1130 West 56th St., New York, N.Y. 10019.

III. ATTITUDE DEVELOPMENT
(General Education)

The Department publishes guidelines to assist schools in New York State in meeting the needs of students in grades 9 through 12 who might otherwise have little or no opportunity for active participation in music beyond the eighth grade. Publications in this series include *A Teacher's Guide to Folksinging; Teaching Guitar; Music and the Electronic Medium;* and *Music in Modern American Society.*

The guidelines in this series are as flexible as their format is varied, in order to stimulate the development of courses which meet local rather than statewide conditions and requirements. For example, each of the units of study might be offered:

- Daily, for an 8- to 10-week period.
- Two or three times a week, for a semester.
- As a full-year course, in expanded form.
- As an independent elective.
- As one segment of a yearlong course.
- As a mini-elective to be chosen in combination with any or all of the other units in the series.
- In a variety of other ways.

The amount of credit to be granted to those students who successfully participate in the program will be governed by the regulations for credit found on pages 59 and 60 in this syllabus.

This new series reflects a change in the philosophy of music education for the nonmusic major in New York State. Significantly, the teacher is expected to be the students' guide and companion through the process of learning, rather than fulfilling purely the role of instructor. A music teacher who lacks experience in one or all of these areas may have an advantage. He will be able to facilitate the process by learning with his students, and by bringing to the shared learning experience the benefit of his comprehensive knowledge of music theory and practice. The student who has forgotten or who does not yet know how to learn may revive his interest in learning and either consciously or unconsciously apply to other fields those principles and techniques that have brought success to his efforts in music.

Underlying the series is the fundamental principle of individualized learning through guided self-instruction and doing. Students are not

expected to become proficient in performance in the space of time allotted, nor should they be expected to acquire a great depth of understanding of music theory. However, each set of guidelines has been designed to help students achieve objectives representing greater personal music involvement.

FOLKSINGING

The importance of folk music in life is readily recognizable. However, its technical simplicity lends itself to misjudgment of the depth, subtlety, and esthetic impact of folk music as an art form. Yet, as one begins to understand the nature of folk music, participation in it becomes a rich and rewarding human experience.

Folksinging has provided not only a means of entertainment, but also opportunity for comment on conditions and events of local and/or national significance, a medium for the expression of personal thoughts or feelings, and a source of inspiration. As a result, authentic folksongs reflect both the values and morals of specific cultural groups and the various social, political, economic, religious, and psychological aspects of the human condition affected, of course, by the singer's point of view.

The gains to be derived from a course in folksinging are intangible, but the thoughts assimilated by the students reflect not only the emotional forces and values of the individual, but also those of his home, his people, and his culture. In addition, the folksinging experience can lead to an appreciation of the traditions of minority groups as important parts of the common culture of America. It can also offer the students who play such instruments as the guitar, the banjo, the autoharp, or the mountain dulcimer an opportunity to perform. Folksinging might therefore become a logical sequel to a course of instruction in guitar.

Objectives

Folk music is a legitimate art form and an important part of our heritage. Folksinging is an enjoyable activity whereby students can:

- Improve their self-images.
- Relate to one another.
- Empathize with and come to understand people who live in situations which are different from theirs.
- Identify proudly with their ethnic, regional, or national heritage.
- Broaden their human perspectives.
- Come to love and appreciate the beauty, the variety, and the infinite capacity for expression of music, poetry, and language.
- Fulfill their creative and emotional needs.

- Experience the enjoyment of singing and creating folksongs.
- Relate to great musical literature based on folk music.

Basic Activities and Content

See *A Teacher's Guide to Folksinging*, prepared and published by the State Education Department and furnished free of charge to all secondary schools in New York State.

GUITAR

A feeling of achievement and sense of fulfillment too often escape many students. Even in music, one of the most universal means of expressing one's thoughts, moods, feelings, attitudes, reactions, and interpretations, participation of many students is confined to listening. Too few learn to play an instrument or to sing, either alone or in groups. The continuing, lifelong aspect of contemporary education emphasizes the need to offer instruction on social instruments for all interested students.

Objectives

To:

- Reach a greater number of teenagers with music, many of whom have never been successfully reached before.
- Provide an opportunity for individual musical expression which might be more appealing to some individuals than other curriculum activities have been.
- Develop in the students an interest and a skill that will serve them well when they are alone or in the company of others, both now and in the years to come.

The study of guitar is particularly well suited to promote achievement of these objectives. The instrument is popular with teenagers and young adults. It is also versatile, being usable for solo performances, in combination with other instruments, or as an accompaniment for songs, dances, and recitations. The guitar lends itself well to improvisation. Additionally, learning to play the guitar can be a self-directed experience which engenders independence, self-assurance, and the pride of personal accomplishment. The Department publication, *Teaching Guitar,* is intended as an aid to the teacher in guiding his students through what is essentially a self-directed learning activity on the instrument. Playing the guitar is a satisfying experience even in the early stages of learning. Initial success can stimulate the individual to increase the scope of his performance, thereby providing incentive for improvement.

Basic Activities and Content

See *Teaching Guitar,* a guide prepared and published by the State Education Department and furnished free of charge to all secondary schools in New York State.

MUSIC AND THE ELECTRONIC MEDIUM
(A course in high fidelity, stereo, and record collecting)

The rapid extension of technology has a profound influence on the lives of everyone. Today's young person is reared in an environment of ever-increasing dependence upon the evolving technology. Society is deluged by a variety of electronic devices, many intended to contribute to the enjoyment of the expanding leisure. One aspect of this phenomenon is represented by an increasing preoccupation with the materials of the home music center. Included among these new tools of leisure are phonographs, tape recorders, and new and more efficient radio receivers.

This course is designed to provide students with a working knowledge of materials for the home music center. Topics discussed in part I include sound sources, amplifiers, loudspeakers, enclosures, and headsets. The purchase and storage of tapes and records is explored. Part II contains a brief discussion of electronic music and the electronic music studio. Many examples, suggested teaching strategies, and bibliographies are included.

Objectives

The principal objectives of the course are to develop:

- Persons with sufficient knowledge and experience to use media to best advantage in the enjoyment of music.
- Persons capable of making relatively sophisticated decisions in the selection and purchase of suitable equipment.
- Knowledge of how recorded materials are made and distributed.
- Persons able to apply specific criteria to the purchase of records and tapes.
- Capabilities of caring for and storing tapes and records to assure maximum fidelity and extended usable periods.
- Awareness and knowledge of electronic music with elementary experience in electronic music composition.
- Persons generally aware of the electronic music studio, its components and capabilities.

Basic Activities and Content

See *Music and the Electronic Medium*, a guide prepared and published by the State Education Department and furnished free of charge to all secondary schools in New York State.

MUSIC IN MODERN AMERICAN SOCIETY
(Contemporary Music)

The nature of changing life patterns has resulted in an environment that has substantially altered the value systems of young people. *Music in Modern American Society* is a developmental music course designed to promote the exploration of adolescent feelings and values through music. The student is encouraged to make his own decisions regarding what, when, and how he wishes to discover, experience, and experiment. Recognition of the student's art identity vehicle (i.e., rock music) provides an avenue of communication enabling the teacher to promote musical awareness, musical discrimination, insights, skills, and esthetic sensitivity.

The course is designed to bridge the gap between traditional teacher-supplied content and process and the self-identified needs of students. Introductory materials are chosen from sources which are most familiar to the students and concentration throughout the course is on music of the present. The sequence emphasizes first the student himself, then his music and its relationship to the world about him. The " student-music-world " concept is then extended through creative experiences and exploration in areas of interest to the identification and reinforcement of basic feelings and values.

The Department guide entitled *Music in Modern American Society* suggests strategies, procedures, and tactics for teachers. Numerous possible approaches are discussed; and extemporaneous, skill-oriented, and experimental activities leading to developmental involvement are proposed. The areas of contemporary music are defined and typical examples of each are examined.

Objectives

- To value music as a means of self-expression and personal satisfaction.
- To understand the nature of change and adjustment through musical activity.
- To understand the basic elements of musical expression.
- To acquire minimal skills in producing structured and unstructured sounds.
- To be able to translate varied emotional expressions into musical activities.
- To be able to participate in musical activity as an individual or as a group member.

Basic Activities and Content

See *Music in Modern American Society*, a guide prepared and published by the New York State Education Department and furnished free of charge to secondary schools in New York State.

Administration

CREDIT CATEGORIES AND CREDIT FOR MUSIC COURSES

Because of the wide diversity of purposes, objectives, and range of pupil participation in elective music courses, it is conceivable that three categories of pupil enrollment and credits might be found advisable to consider: namely, Regents, local, and noncredit.

Regents credit implies that the highest academic standards are to be met. Each year's planned curriculum activities should be so structured as to assure the proper scope, sequence, continuity, and balance required for effective instruction. It is recommended that report card grades be represented in the characteristic manner followed by all other Regents courses. The grades should be incorporated in the pupil's overall high school scholastic average used to determine class rank.

Credit towards a Regents diploma may be earned in music courses listed on the flowchart under skill development, musical knowledge, and attitude development. However, they qualify for such credit only so long as students complete a minimum of one-half unit. For example, an individual may enroll in a guitar course for one-quarter of a credit and then pursue the study of folksinging for an additional one-quarter unit. In another instance, a school district may choose to offer Music in Modern American Society for one full semester, in which case a half credit might be earned.

While the exploratory courses listed in the flow chart under attitude development may be applied to the comprehensive fine arts major, only those subjects under skill development and musical knowledge can be credited toward the comprehensive music major sequence.

Locally developed courses which have been specifically approved by the Bureau of Secondary Curriculum Development of the State Education Department may also offer Regents credit. Application forms requesting such approval must be obtained from that Bureau.

The criteria for granting local credit should be similar to those indicated above for Regents credit except that wider flexibility is

allowed in pupil achievement. Individuals who, because of conflicts in scheduling or for other reasons, cannot attend school rehearsals of performing groups regularly or meet other requirements, may be enrolled on a noncredit basis.

The general rule for credit for music courses is to allow one unit for four or five periods of instruction a week for a year — with an equal amount of time spent on outside preparation. Each period shall be no less than 40 minutes in length. Students who are scheduled for two or three periods a week for a year or four or five periods a week for one semester, and invest an equal amount of time in outside practice or study, may receive one-half unit. Some schools may choose to grant credit on a laboratory basis (no required outside preparation), for half the credit stipulated immediately above or offer courses under attitude development (see flow chart, p. iv) and schedule them for four or five periods a week for 10 weeks or two or three periods a week for a semester.

INDEPENDENT STUDY

Students who complete two years of music theory, to include harmony, counterpoint, or comprehensive foundations, and are considered sufficiently mature and competent by their instructors, may pursue a year of independent study in the areas of conducting, arranging, composition, or history and analysis. This can be done in lieu of taking a course listed under musical knowledge, and will fulfill requirements for one unit of credit toward a major sequence in music. The individual program should be proposed and developed by the student himself, with the teacher's guidance, and must be approved by both the school music teacher or director of music education, and the high school principal. A careful description of the program should be submitted to the Bureau of Music Education for final approval not later than May 1 of the year preceding the term such work shall commence.

MAJOR SEQUENCES

The comprehensive music major (see flow chart, p. iv) consists of three Regents credits in music. At least one unit must represent a course designed to increase musical knowledge. The remaining

credits may be selected either from the areas of musical knowledge or skill development. Exploratory courses listed under attitude development cannot be included. (See flow chart, p. iv.) Final examinations are required according to procedures set forth in this syllabus.

The comprehensive fine arts major requires that three units of Regents credit are accumulated according to the following procedure:

1 unit of studio in art (or art history)
(Course outlines may be obtained from the Bureau of Art Education.)

1 unit selected from courses relating to musical knowledge or attitude development (See flow chart, p. iv.)

1 unit of humanities or performing arts education
(Course outlines may be obtained from the Bureau of the Humanities and the Performing Arts.)

EXAMINATION POLICY

In accordance with policies established by the Regents Examination and Scholarship Center and the State Examinations Board, uniform Department-prepared examinations will not be available in the areas of agriculture, art, homemaking, industrial arts, or music. These subjects cover a wide variety of areas which are individually unique.

The comprehensive music major sequence will be validated by final examinations in each specific course rather than by a comprehensive examination covering the entire field. Locally prepared final examinations will be required for each course in which Regents credit is offered, such as Theory, Music History and Literature, General Music 3, Band, Orchestra, Chorus, or other approved courses. Examination forms will not be sent to the Department for prior approval but are to be kept on file, together with completed test papers, for 1 year for possible review by Department personnel. Each year in June a sampling of schools may be requested to submit copies of all examination papers in music courses for which Regents credit is given. The comprehensive fine arts major sequence will follow the same procedure.

To facilitate the tabulation of schools and individuals participating in these major sequence programs, the director of music education is requested to send to the Bureau of Music Education by February 1

of each year a list of those pupils who plan to complete the comprehensive music major sequence and the comprehensive fine arts major by June of that year.

Questions pertaining to credit categories, major sequences, and examination policy should be referred to the Bureau of Music Education.

RECOMMENDATIONS FOR STAFFING AND TIME ALLOTMENTS

Music, as one of the common branches of the curriculum, requires recommendations concerning staffing and time allotments in order to assure the effectiveness of the program.

Music is a vital part of the educational program at all levels from nursery school through secondary school and continuing education. The aim of music education centers upon the development of musicality. This specific objective is achieved by the means of promoting within the individual the ability to respond to music in terms of its basic elements, to include melody, rhythm, harmony, form, style, and expression. Skill, knowledge, and insight are fundamental to genuine musical response.

Music is uniquely qualified to make its greatest educational contribution in the area of the affective domain. It communicates in terms of emotive experiences. However, beyond the feeling or emotive quality ascribed to music, there is an aspect which is also intellectual. This cognitive quality is revealed in the student's understanding of the basic structure of the music as a means of developing his esthetic perceptivity. A balance, then, must be maintained between the affective and cognitive domains. Intellectual understanding of the organization of music becomes a means through which genuine musical response can be attained. The individual finds a subject more comprehensible by achieving an understanding of its structural elements.

Learning cannot merely rely upon the effectiveness with which each separate concept is taught. The process also depends upon the arrangement of those units into an orderly and meaningful sequence determined according to physical, emotional, and intellectual growth patterns. All learnings must proceed together and contribute a share to the main objective of musical understanding.

A. The Director of Music Education

Music programs become much more effective when all teachers share common understandings with respect to those principles that provide direction and those processes that become the foundation upon which patterns of sequential experiences are developed. Vertical and horizontal articulation are very necessary in order for a meaningful music program to be properly implemented. It is important, for example, that aims and goals in the primary grades coincide with those of the intermediate classes, and that the same elements of knowledge presented in the elementary school will be restudied in the junior and senior high school in order that those succeeding applications may lead to finer insights.

It is essential that instructors have some knowledge of what the child has achieved through his previous training. Thus, the teacher will be able to determine desirable behavioral objectives necessary for the further musical growth of the individual. In this way teaching can be organized more satisfactorily and evaluation can become more effective.

In the smaller school districts it is possible for teachers to develop together a meaningful program based upon appropriate principles and procedures that will teach the complexities of musical organization in an orderly and systematic fashion. However, if larger systems are to achieve this end, it is strongly recommended that in school districts where five or more music teachers are employed, a director of music education be appointed. The director's responsibility, aside from his other administrative duties, is to develop and implement, with the help of his staff, a districtwide music program which contains objectives that are specific and precise with respect to scope, sequence, continuity, and balance.[3]

B. Elementary School — General Music (preschool–6)

The New York State Board of Regents, at its January 1971 meeting, approved a change in the Commissioner's Regulations to include music in the first eight grades. The new mandate incorporates Article 65, Section 3204, Paragraph 3 of the New York State Education Law into Part 100, Section 100.1, paragraph e of the Commissioner's Regulations to read as follows:

[3] A listing of duties generally assigned to a director of music education is included in the publication *A Job Analysis for Music Education Administration*, by John H. Brierly, and is available from the New York State Council of Administrators of Music Education (NYSCAME).

The course of study for the first eight years of full time public day schools shall provide for instruction in at least the common school branches of music, visual arts, arithmetic, reading, spelling, writing, the English language, geography, United States history, civics, hygiene, physical training, the history of New York State, and science.

Thus, music is now one of the common branch subjects.

Preschool and kindergarten teachers should be able to handle their own music programs under the supervision of a music specialist. In grades 1 through 6, music is best taught by a certified music specialist, in a room that can house a number of diversified music activities comfortably and where equipment and materials are readily available. For the primary grades (K-3) the child's relatively limited attention span would suggest that three or more short periods weekly of approximately twenty minutes each are appropriate, and for grades 4 through 6, two 30-minute periods every week would represent a time allotment sufficient for an effective program. In addition, chorus offers excellent music experiences at both the primary and the intermediate levels. To provide sufficient opportunity to develop effective ensemble singing, two 40- to 45-minute periods of rehearsal time are suggested each week. It is recommended that music teachers be given time in their programs for preparation, consultation and visits to preschool and kindergarten classes. Music classes are of great advantage to handicapped children, especially when taught by a music specialist.

In order to serve a program effectively, general music specialists should not attempt to work with more than 16 or 18 classrooms a week or with approximately 400 to 450 pupils.

C. Secondary School — General and Elective Music Classes (7–12)

Music is required for all pupils in grades 7 and 8. For meaningful programs, such patterns as four or five periods per week for one semester each year, or for two or three periods per week for the full year are suggested. The same provision may be considered for classes of handicapped children.

Music electives in the high school vary both in length of time required and the frequency of scheduled class meetings. The amount of credit granted to students who successfully participate is governed by the regulations to be found in the State Education Department's revised *Secondary School Curriculum of New York State, A Handbook for Administrators,* and in this syllabus.

As provided in Article XXI, Section 170, subsection 2 e of the Commissioner's Regulations, " The number of daily periods of class-

room instruction for a teacher should not exceed five. A school requiring of any teacher more than six teaching periods a day, or a daily teaching load of more than 150 pupils, should be able to justify the deviation from this policy."

D. Musical Performance (Elementary or Secondary)

Instruction can be provided on the basis of private, semiprivate, or class lessons. In order that a sufficient amount of time is made available for this instruction, a minimum of one 40-minute class lesson per week is suggested. Instrumental and vocal classes are best organized homogeneously.

Boys, girls, and mixed choruses, as well as other vocal ensembles provide extremely valuable music experiences in elementary, junior, and senior high schools. Bands and orchestras are the responsibility of the instrumental instructor. Meetings of performing groups should be considered as classes and counted as a part of the normal teaching load. Performing groups require for best results a minimum of two 40- to 45-minute rehearsal periods weekly.

One instructor can teach approximately 100 pupils in instrumental classes each week. This may include giving individualized instruction, working with small groups (five to eight pupils maximum), and supervising participants in small ensembles and solo activities. However, it is difficult to apply any rigid formula of pupil-teacher ratio in this area because of the wide variation from one school or system to another in size of performing groups, number of rehearsals per week, and extent of individualized instruction. The more sophisticated the level of performance achieved by the student, the greater the need for individual attention, thereby necessitating a lower pupil-teacher ratio.

Questions pertaining to these recommendations may be referred to the Bureau of Music Education.

MUSIC IN THE SUMMER HIGH SCHOOL

For the purpose of enriching pupils' cultural backgrounds, approved summer high schools may offer one-half unit courses in the musical knowledge area described in this syllabus. The minimum time requirements in each case must be the same as for academic courses: 90 minutes of class daily plus an equal amount of outside preparation. Instru-

mental and/or vocal music activities may comprise the laboratory portion of such courses; however, summer music classes devoted entirely to instrumental and/or vocal music may not be offered for high school credit.

If the time spent in instrumental and/or vocal activities is to be used to fulfill the laboratory or outside preparation of the course, the pupils should meet at least 90 minutes a day for these activities and should be under the direct supervision of the instructor.

For more detailed information about music in the summer school program, see the *Administrative Handbook on Summer Secondary Schools.*

MUSIC AND EVALUATION

The teacher has the prime responsibility for identifying his student's needs, for working with him to develop a learning program geared to his particular requirements, needs, and interests, and for evaluating his progress toward specific, jointly determined goals. Thus, continuous individual assessment is an integral part of any instructional program, with diagnostic as well as evaluative uses. The teacher can observe and assess the student's musical sensitivity; composition and performance skills; knowledge of the elements, forms, and styles of music; and/or general attitude toward the subject every time they work together and then revise his program and mode of instruction accordingly. Much of this will be subjective, of course; but specific skills, aptitudes, and understandings can be measured through standardized tests designed for these purposes, with auditions by resident artists, community resource people, and other music teachers serving as critics; and by periodic performance ratings at festivals.

In addition to the student's progress in music, however, the teacher should also be concerned with his development as a whole human being. Thus, an important aspect of his evaluation program should be a cooperative effort with school health personnel, physical education teachers, guidance counselors, and various subject area specialists.

The following chart and examples are intended as aids to the teacher in devising his own evaluation plan for music education. Additional information and assistance are available upon request from the Bureau of Music Education, the Bureau of School Programs Evaluation, and the Bureau of Pupil Testing and Advisory Services, the State Education Department, Albany 12224.

EVALUATION PLANNING CHART — MUSIC

General Objective: To provide opportunities for developing individual musical talents and widening music appreciation to the fullest extent possible

Specific Objectives	Pertinent Behavioral Criteria	Evaluative Procedures
• To improve skill in musical performance	• Sings or plays with improved tone, intonation, accuracy, and expression • Reads music with increased ability and greater independence	• Pretesting and posttesting, using either an available commercial standardized test such as the *Watkins-Farnum Performance Scale for all Band Instruments*, or a subjective evaluation such as those used at solo competitions • A log of music studied and performed (See example, page 68).
• To increase knowledge, understanding, and appreciation of music	• Improved recognition of the factors essential for effective musical performance • Greater recollection of historical information pertinent to music studies • Greater responsiveness to quality in musical performance • Improved responsiveness to the expressive value of different types of music	• There are no reliable standardized tests available in this area. Evaluation must be accomplished by the use of classroom tests developed by the instructor. Under normal conditions, these would be subjective rather than objective.
• To improve skills of music listening	• Improved ability in the perception of form • Improved ability in the recognition of style	• Testing on the content of class sessions and a checklist of the concepts to have been formulated • A log of listening activity (See example, page 69.)
• To improve attitudes toward and habits for the study of music	• More favorable response to constructive criticism of musical efforts • Increased desire to improve musical competence	• Observation • The use of individual progress reports and practice records

ATTACHMENT TO EXAMPLE 1

Sample Log of Music Studied and Performed

Student's Name _____

Voice Part of Instrument _____

Lesson Material Completed	Date Completed
Technical Exercises	
Scales	
Studies for Tone	
and Intonation	
Studies for Phrasing	
and Dynamics	
Solos	

Sample Log of Music Listening Activity

Student's Name _____

Selections Heard

COMPOSER	TITLE	FORM*	STYLE**	DATE
1.				
2.				
3.				
4.				

* Form refers to general outline such as ABA, Sonato-form, etc. (Other information can be substituted.)

** Style refers to stylistic eras such as baroque, classical, romantic. (For elementary level, general information such as running, swinging, slow, fast, etc. may be submitted.)

THE MUSIC LIBRARY

Selection of materials of good quality, placement of materials for maximum use, and a functional, efficient organization of materials should be determining factors for the music collection in the school library media center.

The music collection should be developed by the music teacher in conjunction with the library media specialist, in keeping with the goals of the school, the curriculum of the music department, and the selection policy of the library media center.

A basic music collection will include a wide variety of materials — books, magazines, newspapers, records, tapes, scores, films, and filmstrips. In addition, some materials should be made available for the music faculty, such as professional magazines, bibliographies, and books relating to educational philosophy and to curriculum planning.

Multiple copies of materials should be made available where needs of students and teachers require it. Provision should be made for some materials to be borrowed for extended periods of time.

Guidelines for quantitative standards and progressive steps for planning can be found in a publication prepared by the American Association of School Librarians and the Department of Audiovisual Instruction of the National Education Association.[4]

A wide variety of solo, ensemble, and performing-group literature is an integral part of the music department; thus a long-range plan should exist for replenishing the collection and keeping it up to date. The music teacher should seek the assistance of the library media specialist for the organization of this literature for maximum use with a minimum amount of time needed for maintenance.

Within the last few years there have developed many cooperative service programs and agencies. They can supply additional resources in supplemental materials and supportive services at the local, regional, State, and national levels. Inquiries for these services should be made through the library media specialist.

MUSIC AND RELATED MEDIA

A fairly extensive library of vocal and instrumental sheet music, record and tape collections and the means for listening to them;

[4] American Association of School Libraries and the Department of Audiovisual Instruction of the National Education Association. *Standards for School Media Programs.* Chicago, 1969.

instruments, charts, references, and bulletin board materials of one sort or another, have long been considered standard equipment for music instruction. But these are no longer sufficient. Technological developments and resultant changes in society and in our way of life have produced new approaches to education, new modes of learning, and new student-teacher relationships. And these, in turn, have made the use of various media important in music education.

To be truly effective, however, both the resources and the equipment should be varied and accessible, so that students can experience all types of music, utilizing all their senses, as often as possible. The classroom and/or school library media center should therefore contain a wide variety of magazines, pamphlets, posters, advertisements, pictures, slides, photographs, transparencies, films, filmstrips, and cartridges; audio materials; folk instruments as well as band, orchestra, and classroom instruments; electrical components; and other things that students can see and hear, touch, assemble, and play. Representative selections from folk, pop, jazz, and electronic music should complement the usual instructional and classical forms. And whenever possible, there should be portable as well as fixed equipment so that students can use media at home; carrels or consoles with earphones, for independent study; tape recorders for diagnostic, instructional, and assessment purposes; slide, film, and overhead projectors; cartridge equipment; and appropriate video tape and television equipment.

Some of these items might be secured through State or Federal funding, private contribution, or permanent loan if not available through the usual budgetary channels. A useful guide to materials and their sources in *Words, Sounds, and Pictures About Music*, grades 7 through 12, produced by the Bureau of Secondary Curriculum Development of the State Education Department. Current reviews in music periodicals and the various publications of professional music organizations are also valuable aids to selection. In any event, the acquisition of a variety of media and materials for music education, and the arrangements for using them, should be planned cooperatively by music departments, school libraries, and media center personnel.

Additional information and assistance are available upon request from several sources in the State Education Department in Albany including the Bureau of Music Education, the Bureau of School Libraries, the Bureau of Classroom Communications, and the Bureau of Mass Communications.

RECRUITING PLAYERS AND PLANNING INSTRUMENTATION

The offerings of the school music department and the educational values of music study should be made known to the community. Carefully planned publicity through local media will aid in selling the program. Helpful public relations materials may be obtained by contacting the Director of Public Relations, Music Educators National Conference, 1201 16th St., NW., Washington, D.C. 20036. The Music Industry Council, which represents the major music companies, supplies a number of free promotional materials. Specific information may be obtained from the Music Industry Council at MENC.

A testing program including music aptitude tests,[5] preband classes, surveying cumulative school records, and teacher evaluation of students are possible areas of investigation for the purpose of discovering talented children and for creating pupil interest. Direct observation or participation with professional and amateur musical groups, along with live demonstrations on the various instruments, may further stimulate interest in the program.

A means to recruit players is through special meetings with interested parents. Letters of invitation can be sent to parents of students who have attained satisfactory results in the testing program. Dealers of new and used instruments may be invited to attend and set up exhibits. Brief talks should be given on such topics as the purpose of the meeting, an orientation of the school music program, explanation of the various instruments and their place in the band or orchestra, plans for giving individual or class lessons in the school, the importance of careful selection of instruments, explanation of differences in various grades of instruments, and rental plans and their ramifications. The parents and pupils should be given the opportunity to see, handle, and play the various instruments. Appointments should be arranged with parents for private consultation shortly thereafter. Experience has proven that 1 to 2 months of additional teaching time can be gained if this testing and recruiting plan is started in May and parental consultations concluded before the end of the school year. This gives the parent 2 months to obtain a suitable instrument, and the full instrumental schedule can start the first full week of school in September.

[5] A comprehensive listing of music achievement tests may be found in *Tests and Measurements in Music* by Paul R. Lehman, published by Prentice-Hall, Inc.

Rental plans are helpful in making it possible for children of parents of moderate means to acquire a musical instrument. Most dealers have both rentals and time purchase plans which relieve parents of making substantial outlays of money when it is not convenient, or to allay fears that their child may lose interest and terminate study. Schools often supply a large number of instruments for beginners and charge a small maintenance fee to cover the cost of repairs, depreciation, and purchase of replacement instruments.

The school grade at which a pupil should begin instruction on a musical instrument varies with the individual pupil, the particular instrument, and school district policy. Instruction may range from preschool piano and the Suzuki method for the violin, to beginning instruction on band and orchestra instruments in grades 3 through 12.

In order to provide balanced instrumentation in performing groups, transfers can readily be made from the more common instruments to appropriate color or background instruments.

ROOMS FOR MUSIC INSTRUCTION

Construction of new schools will continue to be a major consideration for many school districts in the next decade.

In providing adequate space for the music program of a school, considerable planning should be undertaken. This planning should be concerned not only with the number of rooms, their size, and their use, but also how best to house equipment, and to provide for student activities other than group, ensemble, and individual rehearsal. Another consideration should be the degree of involvement the music program is to have with a related arts curriculum or a humanities program. A further consideration is the community use of the facilities. In suburban and rural areas, the school is becoming far more important in the community, not only in the extension of school programs and for public meetings, but also for use by community organizations. In considering the music program in terms of the above factors, four functions can be identified:

- The rehearsal space required for the large groups (chorus, orchestra, and band) and the smaller rooms used for ensemble and private instruction.
- Specialized areas for storage of instruments, equipment, and music. This might include a repair room and lavatories.

- Curriculum areas for class instruction of music literature, theory, listening facilities, individual work, and adaptability for general music classes, if necessary.
- Administrative facilities including office space for the music staff, and meetings with students and parents.

There are many factors which should be considered when developing plans in each of the above areas. Some of the most pertinent have to do not only with what the present program and enrollment is, but also what is considered to be a reasonable projection for the future. Another factor is the community involvement and use of the facilities. The final and perhaps most pervading consideration is the financial requirements for building the desired facilities and what the financial resources of the community are.

It is important that a music staff have considerable discussion concerning the new construction as it relates to the above four areas. If it is possible, a member of the architectural firm should be present at one of the early meetings in order to give advice concerning the cost of various items that are considered. Also, at this stage of planning, a system of priorities should be considered. Very often, a department is allocated a certain number of square feet in the new construction. If this figure falls far short of the assumed needs, a system of priorities would take on even greater importance. In some cases, it might even prove advantageous to limit the size of rehearsal rooms in order to gain space for other facilities such as office, repair, and library storage space.

During these early discussions within the department, and when the various priorities are set, consideration should be given to multiple use of any given space. An example for this can be seen in the use of practice rooms. Some of the practice rooms could also be used for student or parent-teacher conferences. In secondary schools which include a general music program in grades 7 and 8, separate classroom space should be provided which may double as rehearsal space on limited occasions. This would also be true as concerns the smaller practice rooms since some might also be utilized as listening facilities.

A final consideration, which does not apply to any of the above, has to do not only with the problem of sound, but also with security. Loss and damage to expensive instruments and equipment is often ignored in construction planning. If a music suite can be provided with an inner corridor, not only has the sound transmission been

partially controlled but the security of the music rooms has been increased.

In the specific planning of the music rehearsal facilities there are several guidelines which can be of help. The MENC recommends 20 by 24 square feet per student for an instrumental rehearsal hall. Thus a 50-member group would require approximately 1,200 square feet or a room 30 by 40 feet. Choral rehearsal rooms are recommended to provide 15 to 18 square feet per student; thus a choir of 100 would require 1,800 square feet or a room 40 by 45 feet. Of course, cubic footage, including height of ceiling, is an important acoustical consideration for any music rehearsal room. Also important is the arrangement of these rooms for effective rehearsal in terms of matching their characteristics to the actual room in which public performance is to be held, and in terms of arranging the rooms in a shape such that each member of the group can hear clearly the sound from other parts of the ensemble. While it is preferable to have separate classrooms of approximate size and acoustical construction, if either or both of these rooms are to be used for general music in the seventh and eighth grades, other equipment would be necessary and their functions must be considered. Another factor as mentioned above would be the growth factor. If the instrumental organization may be expected to grow to about 80 students, the 30- by 40-foot room would be too small. This group would need a room of about 40 by 48 feet. It thus seems best to plan for a projected increase rather than the present level of participation.

In preparing a list of priorities for music facilities, a cost estimate sheet can be very helpful. A specific item may be very high on a priority list but its expense may invalidate its real usefulness as compared to other items. Some examples might be cited to illustrate this. Individual lockers for each instrumental student may be a high priority item of equipment. Their cost averages $10 for a small instrument locker, $25 for medium-size instruments, and $40 for large instruments. This means that 100 instrumental student lockers would cost approximately $2,000. Floor space would also have to be reserved for the lockers. This may appear to be a large price for instrument security and good arrangement of space. A decision might well be made to purchase three studio pianos instead, use the money for a sound studio for recording, or buy instruments.

A compromise might be considered, such as to assign the floor space and purchase a portion of the lockers (for the smaller instruments, since these are the most easily stolen) and use the rest of the money for other equipment.

It is important not only in the early stages of planning but also during construction to keep abreast of new products. Many companies advertise in architectural journals items that a music faculty might regard as very useful for its department. Consumer reports and product digests are available on a monthly basis and should be consulted frequently. An example of arriving at a final decision with the help of various publications can be seen in the choice between metal cabinets or wooden cabinets for storage of instruments, uniforms, robes, and music. There are advantages and disadvantages in both types. Metal can be noisy, often heavy, and the edges can be dangerous. Wood can splinter or burn, and doors can be pulled from their hinges. The cost factor is also an important consideration. There are new products which offer a compromise between wood and metal by using pressed board with laminated surfaces and piano hinges. The initial cost and the durability of each item chosen in equipping the music facilities should be considered. If the floor space to be used for this type of storage is irregular in shape, custom-built storage units ought to be considered. Their cost may be higher than production line units, but the full utilization of all available space should be of major concern. This suggestion is not meant to imply that all the available space should be used immediately. A staff should "live" with their new facilities for a time before making final decisions concerning equipment, room use, and storage of equipment.

Following are some general suggestions to consider in the planning stage:

- Try not to have a music classroom and rehearsal hall "back-to-back." Have a music library, instrument storage or uniform/robe storage, or a music office between. The best arrangement is to have a small inner hallway dividing these rooms. Practice rooms between two classrooms or rehearsal rooms are seldom satisfactory due to problems of traffic, sound, and ventilation.
- The question of acoustics remains as one of the most frustrating. Too much reverberation is as serious a problem as too little. Most architectural firms will have considerable information concerning materials and construction details such as angled walls to control the sound. Some of these methods are costly and do not always work. Permanence in baffle installation is a serious problem in terms of sound control. Having acoustical control items that are movable is an asset. A drape mechanism with suspended cloth material provides a flexible arrangement for

increasing or decreasing the amount of sound absorption in a room.

- The use of risers in rehearsal halls can be an important sound blending factor in addition to affording each player a full view of the conductor. One decision that remains to be made is whether to have permanent risers (usually concrete when on ground level) or movable risers. The permanent are strongest and give a rehearsal room a clean and neat appearance. Movable risers often develop noises. The great advantage to the movable risers is that, if the room is needed for another use, the risers can be removed or they can be used elsewhere in the building if needed.
- Individual listening facilities are extremely important to music literature courses and especially in humanities and related arts programs. If the music facilities are to be utilized for this type of program, listening stations would be important to consider. One of the most popular systems is a central control; i.e., a phonograph or tape recorder with a distribution unit that accommodates several headphone outlets. There is a rather complete discussion of this on pages 90–99 in the MENC publication, *Music Buildings, Rooms and Equipment*, published by the Music Educators National Conference, 1201 16th St., NW., Washington, D.C. 20036.

Listed below are specific areas and functions one would consider in planning a music facility. The page numbers refer to pages in the MENC volume.

Storage units — pp. 41 & 42
Rehearsal halls — pp. 27–31
Practice rooms — pp. 31 & 32
Listening facilities — p. 34
Music library — p. 43
Instrument repair — p. 45
Auditorium facilities — pp. 47–60
Lighting, heating, and ventilating — pp. 77–82
Electronic equipment — pp. 90–99

It should be emphasized that several opinions should be sought concerning the various items of equipment, arrangement of space, quality of products, and so forth. Visits to neighboring schools should be participated in by music faculty members as well as school administrators.

Sources of Information About Room Design and Equipment

American Association of School Administrators. *Planning America's school buildings.* The Association. 1201 16th St. NW., Washington, D. C. 20036. 1960.

American Seating Co., Grand Rapids, Mich. 49502.
Portable equipment for music rooms.

Beranek, Leo L. *Music, acoustics, and architecture.* John Wiley & Sons. New York 10016. 1962.

Century Lighting Co., 521 West 43d St., New York 10036.
Catalog of lighting equipment for theaters and auditoriums.

Claran Manufacturing Co., 4640 West Harrison St., Chicago, Ill. 60644.
Catalog of various styles of chairs.

Cole Steel Equipment Co., 640 Whiteford Rd., York, Pa. 17402.
Catalog of office furniture and file storage equipment.

F. W. Dodge Corp., *Sweet's architectural catalog file.* Division of McGraw-Hill, Inc., 620 Eighth Ave., New York 10018.
A file of pamphlets about current materials architects might find useful.

The Hammet Co., *Hammet's educational supplies and equipment.* The Hammet Co., 165 Water St., Lyons 14489.

Hold, E. E. *Guidelines for school building planning.* Columbus, Ohio. Ohio State Department of Education. 1964.

Holophane Co., *Lighting for education.* New York. Holophane Co., Inc. 1965.

House, R. W. *Instrumental music for today's schools.* Englewood Cliffs, N.J. 07632. Prentice-Hall, Inc. 1965.

Humes & Berg Manufacturing Co., 4801 Railroad Ave., East Chicago, Ind. 46312.
Risers and platforms.

Ketchum, Milo. *Handbook of standard structural details for buildings.* Englewood Cliffs, N.J. 07632. Prentice-Hall, Inc.

Midwest Folding Products, 1414 South Western Ave., Chicago, Ill. 60608.
Catalog of folding products.

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National Audiovisual Association. *The audiovisual equipment director*; 11th ed. The Association. Fairfax, Va. 05454. 1965.

New York State Education Department. *Planning the music suite.* The State Education Department, Albany 12224.

Norren Manufacturing Co., P.O. Box 776, Arcadia, Calif. 91006.
Storage cabinets for uniforms, instruments, and music.

Product Information, 22 West Putnam Ave., Greenwich, Conn. 06830.
A monthly listing of new products of various companies, indexed for all subject areas. Includes new products for general construction, renovation, and equipment.

St. Charles Manufacturing Co., Saint Charles, Ill. 60174.
Storage cabinets and furniture.

Shelton Equipment Co., Muskegan, Mich.
Includes drawings and storage units.

Wenger Corp., 66 Wenger Building, Owatonna, Minn. 55060.
Risers, acoustical stage panels, platforms, and storage equipment.

Periodicals

The Architectural Forum, 111 West 57th St., New York 10019.
The Architectural Record, 330 West 42d St., New York 10036.
Progressive Architecture, 600 Summer St., Stamford, Conn. 06902.

SCHEDULING MUSIC INSTRUCTION

The success of the music programs in any school depends to a large extent upon how satisfactorily all music activities are scheduled. Instruction in the skill development and musical knowledge areas has been accepted throughout the United States as a regular part of the school curriculum. This acceptance has been accompanied by increased prestige, higher standards of performance, and a greater number of participants. Attitude development (electives in general education) are now being added to the curriculum offered by progressive music educators in forward-looking schools.

In scheduling music classes it is essential to provide the opportunity for pupils to benefit from the courses, the performing group activities, and the individualized instruction given in the music department with-

out unduly disturbing the balance of the school curriculum. It is wise to use the time of the music teachers to the greatest advantage and yet to give due consideration to the physical strain involved in conducting musical activities. Since local situations vary, no single pattern or set of patterns of scheduling will answer every purpose. Adequate programing requires careful consideration of the recommendations in this syllabus and the application of them to a specific situation. Various ways and means have been devised to accomplish this.

In spite of the generally increased interest in music education in schools throughout the country, certain factors associated with scheduling sometimes make it difficult for high school pupils to enroll in music activities. One is the tendency to lengthen periods and to decrease the number of periods in the schoolday. Another factor is that an increasing number of high school pupils are preparing for college entrance. These pupils often find themselves in the position of having to choose between a required or strongly recommended college entrance course and participation in a music organization. A third fact which complicates scheduling is that there are many new and interesting courses constantly being added to the curriculum. Besides these are the difficulties arising out of bus transportation schedules in centralized school districts, early dismissal for part-time work in larger cities, double sessions in certain rapidly growing suburban communities, and increasing enrollments in practically all secondary schools.

Because performing music organizations in most schools consist of pupils from all high school classes, it is important that scheduling be kept as flexible as possible. Good scheduling can exist only when a spirit of cooperation and understanding exists between the administration and the music personnel.

The following are some of the criteria for good scheduling:

- Freedom from conflict with other courses
- Flexibility in individual schedules
- Favorable time of day for each activity
- Efficient use of teacher time and room space
- Sufficient number of weekly periods for attaining high standards of musical achievement
- Appropriate spacing of rehearsals throughout the week
- Sufficient length of period for each type of activity

Additional factors which must be taken into consideration in determining the music schedule for any particular school are the following:

- Number of music teachers
- Number, type, and size of music rooms
- Enrollment of music organizations
- Number of periods in the schoolday
- Number of rehearsals or classes per week

Large schools having at least three music teachers and three music rooms can easily have optimum schedules of music organizations and classes. If three different rooms and teachers are available, the three organizations can meet during the same period. This latter method has the advantage of causing the least disturbance in the total school schedule but it limits each pupil to one organization unless a plan for sharing pupils is worked out. In most of these schools, each major organization meets daily and pupils have no serious conflicts because there are several sections of required subjects meeting at various other times during the day. Some large schools also relieve conflicts by having two or more divisions of their major organizations, particularly band and chorus.

Schools of medium size usually have to work out their schedules with greater forethought in order to provide an optimum program with a minimum of conflicts. It may not be practicable to have daily rehearsals for each organization. If there is only one instrumental instructor, it may be necessary for the band or orchestra to rehearse on alternate days or to share in some other compromise arrangement. Some teachers have found that better overall results may be obtained with three rehearsals spaced on Monday, Wednesday, and Friday. The advantage is that pupils are more readily induced to take their instruments home for daily practice under the three-period plan. The choral instructor may have to divide a block of periods between mixed chorus, girls' glee club, and boys' glee club.

In small schools, a good practice is to clear a daily block of periods for music organizations in order to avoid conflicts. Pupils who are not in the music organizations will be in courses with multiple sections or in study halls. In some schools a flexible arrangement is effected by which all performing groups meet during the same period daily. The exact arrangement is determined by the instructors and director of music education. A possible arrangement is for full instrumental groups to meet for two or three periods a week and full vocal groups on the alternate days. The remaining students not participating in more than one musical organization can be utilized for

sectional rehearsals, small ensembles, or any number of other possibilities when not involved in full rehearsal.

Modular scheduling, which is being widely experimented with, promises to loosen some of the traditional restrictions to fullest realization of curriculum potential.

The practice of scheduling music organizations exclusively in the activity period is rapidly disappearing because it discriminates against the music student by forcing him to choose between participation in a music group and extraclass activities. Music organizations are no longer considered as extraclass activities, but are recognized as a regular part of the school curriculum.

Nearly all schools offer some form of individualized instruction as a part of the instrumental music program. The most common practice is to provide class technique lessons for small groups of four to eight pupils. Homogeneous grouping allows for the most efficient use of both the teacher's and pupil's time. Some teachers prefer to work with individual pupils even if for a short time only.

In order to schedule instrumental instruction efficiently, the rotating plan providing for a class meeting at different times of the day appears to function most satisfactorily. Under this plan, groups lettered A, B, C, D, etc., rotate to a different period each succeeding week. The pupil will thus miss the same course only once in 6 or 7 weeks or once in 30 to 35 recitations.

Sometimes unusual solutions may be devised to solve scheduling problems. For instance, some schools schedule seven periods in a six-period day by dropping a different period each day in a systematic order. Another plan which meets minimum requirements is to have all high school classes meet only 4 days a week rather than 5. The saved period may thus be used for music organizations, and pupils who are not in any music organization may use the free period for study or for some other activity.

Some schools have preregistration prior to the next semester. With the information obtained, the music teacher may be able to schedule members of small ensembles and even large sections of the band so they have a free period in common during which they can practice. In any event the scheduling should be kept as flexible as possible, reviewed annually or oftener, and revised as necessary.

Since scheduling is so vital to the success of the music program, the director of music education should be acquainted with the best practices in comparable schools and should be prepared to suggest practical solutions to the problem of scheduling in his own school.

THE MUSIC BUDGET

Budgeting for the music department requires systematic attention and long-range planning. The finest musical talent, coupled with the best planned program, can succeed only if the finances are available to provide all the essential services, equipment, materials, and supplies. Good budgeting helps insure these ingredients necessary for a successful music education program. The amount budgeted should reflect the goals and objectives of the music education program as it relates to its student enrollment and the total school program.

School districts prepare a budget of estimated expenditures and income for the ensuing year. It is recommended that all staff members of the music department participate in the development of the areas of the budget directly relating to the music program. These needs must be carefully calculated in order to provide economically and adequately for the entire school year. Budget requests should be factually supported whenever possible to foster understanding of the need by the administration, the board, and the public. A business-like inventory of school-owned equipment, supplies, materials, and texts can often substantiate budget requests most meaningfully.

Considerable savings may be realized in musical instrument purchasing if consideration is given to quotations submitted to the State Education Department under State contract bidding.

Since public opinion plays such an important role in providing financial support for the school program, the music director should carefully consider his part in promoting good community understanding and acceptance. Vigorous musical activity involving community groups can be most beneficial in gaining public support of not only the music program but also the entire school program.

The basic format of the budget is established in the Uniform System of Accounts as prescribed by the State comptroller. The selected account codes listed below include those most likely to be of interest to the music educator.

Appropriation Accounts. (Parentheses enclose typical music item under respective code.)

A200 Instruction — Regular Day School
A212 Supervision, Other
— 101 Personal Services, Instructional
(Salary of director or supervisor of music education)

.90

— 150 Personal Services, Noninstructional
(Secretary or clerk for Music Department)

A200 Teaching
— 111 Teacher Salaries: K–6
— 112 Teacher Salaries: 7–12
(Salaries of music teachers)
— 149 Substitute Teacher Salaries
— 150 Personal Services, Noninstructional
(Teacher aids)
— 200 Equipment
(Pianos, band uniforms, band and orchestral instruments, both additional and replacements; tape recorders)
— 300 Supplies and Materials
(Sheet music, replacement strings, library books, records, tests)
— 398 Textbooks: K–6
— 399 Textbooks: 7–12
— 400 Contractual and Other Expenses
(Conference expense, instrument repair, piano tuning, uniform cleaning)
— 525 Cooperative Board: Services
(Part-time music teacher from BOCES)

A280 Cocurricular Activities
— 101 Personal Services, Instructional
(Salaries of teachers in connection with noncredit musical clubs; e.g., marching band, pep band, etc.)

A300 Instruction — Special Schools

A312 — 101 Personal Services, Instructional
(Instructor, musical program)

A320 Teaching
— 101 Personal Services, Instructional
(Salaries of teachers in connection with summer school and continuing education)
— 300 Supplies and Materials
(Items used for summer school and continuing edution)

A510–150 Personal Services, Noninstructional
— 300 Supplies and Materials
(Schoolbus for trips, games, parades)

— 400 Contracted and Other Expenses
(Contracted bus service to games, parades, etc.)

A600 Operation and Maintenance of Plant
— 200 Equipment
(Desks, chairs, risers)

A730 Employees Benefits
— 611 Teachers Retirement
— 615 Social Security
— 616 Health Insurance

A740 Insurance
— 614 Other Insurance
(Fire and theft coverage on instruments and uniforms)

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